

Summer 2009  
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## Impact of Recession on Giant Screen Theaters

by Judith Rubin

### Part 1: The United States

To see how museums with giant-screen theaters are coping in the recession, we spoke to representatives of three facilities in the U.S., one on the east coast, one in the Midwest, and one on the west coast. All are leveraging the power of good marketing strategies, in-house resources, and synergies between their mix of media and exhibits. Giant-screen theaters are integral to that, but there are also indications that museums are re-assessing their theaters in light of changing technology, content opportunities and attendance numbers.

### The Gateway Arch

St. Louis, MO, is feeling the pinch. Bus service has been reduced. The state is working to maximize its eligibility for federal stimulus funds. Monsanto, one of the region's major employers, is laying off

(see **RECESSION** on page 6)

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## The Future of Giant Screen Dome Theaters

by Jeffrey Kirsch

The giant-screen industry has seen an amazing shift in the 21<sup>st</sup> century. It began in the late 1990s and early 2000s with a new emphasis on 3D and **Imax Corporation's** digital re-mastering (DMR) of Hollywood blockbuster films. The latter were to be for exhibition in the network of IMAX theaters, but there were never going to be enough giant-screen IMAX theaters to create a true mass market. That issue was partially resolved with Imax's lower-cost projectors (MPX) that could be retrofit into multiplexes. And since mid-2008 we have had *digital imax 3d*, the relatively low-resolution digital cinema projector system Imax Corp. developed to bring the *digital imax 3d* experience inexpensively to 200 theaters by 2010. So the old IMAX of "Think Big" fame became *imax*.

The problem, of course, is that there is practically no growth in the number of true, large-format IMAX Domes. New theaters in China and India have been balanced by negative growth in Japan, which in the 1990s had almost 50 giant-screen domes (including 11 IMAX Domes). Now, according to the institutions' Web sites, only a few operate any type of film projector.

All this momentum behind the *digital imax 3d* is worrisome to many of us. Large-format filmmakers, facing slower and low-

(see **KIRSCH** on page 10)

### Premiering next month

*Harry Potter and the Half-Blood Prince:*

*The IMAX Experience*

See page 18.

## GSCA 2009 Preview

The Giant Screen Cinema Association will hold its annual conference and trade show in Indianapolis, IN, Sept. 21-23, followed by a Dome Day in Cincinnati, OH, on Sept. 24. Just under 400 delegates are expected for the meeting, which will include film screenings, panel discussions, committee and interest-group meetings, and an awards presentation and banquet.

The conference sessions will be held at the Hyatt Regency Indianapolis, and screenings will be presented at the **IMAX Theatre in White River State Park**, a 409-seat IMAX 3D theater with a GT projector. Opened in 1996, it is within the **Indiana State Museum** and operated by **Imax Corporation** under contract to the museum.

(see **GSCA** on page 12)

## ILM's *Transformers FX*

### Creating IMAX sequences in *Transformers: Revenge of the Fallen*

by Barbara Robertson

There's a sequence in **DreamWorks' *Transformers: Revenge of the Fallen*** in which the Devastator, a gigantic Decepticon robot, scales an Egyptian pyramid as easily as a gorilla climbing a tree and rips off the top. With over 52,632 parts and nearly 12 million polygons, the robot is the biggest model **Industrial Light & Magic** has built in its 30 years of model-making. And they built the bot for IMAX shots.

"What's happened in this picture is that the scale and density of the characters,

(see **TRANSFORMERS** on page 14)

Founded 1997 as MaxImage!

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Editor/Publisher  
**James Hyder**

Associate Editor  
**William Hyder**

Circulation Manager  
**Thomas Jacobs**

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**Editorial Offices**  
5430 Lynx Lane, #223  
Columbia, MD 21044-2302 USA  
Tel: 410-997-2780  
editor@LFexaminer.com

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# IMAX Rolling Loop Projector is 40 Years Old

Forty years ago this summer, Imax founders **Graeme Ferguson, Roman Kroitor, and Robert Kerr** were busy trying to produce the first 15/70 film and build the first IMAX theater in time for **Expo 1970** in Osaka, Japan. Kroitor had been approached by the **Fuji** company to provide a revolutionary new experience for visitors to the world's fair, and was in Japan, while director **Donald Brittain** shot the film that would become *Tiger Child*.

Back in Canada, Ferguson was working with engineer **Bill Shaw** to build and perfect the prototype of the IMAX projector. The fledgling company, which had not yet coined the name IMAX, did not have extensive offices or work spaces. But as an alumnus of McMaster University, in Hamilton, ON, Shaw was permitted to use its facilities for his research and development work on the massive machine.

With Kerr's help, the company had acquired the patent rights to the rolling loop film transport mechanism from Australian inventor **Ron Jones**, who had conceived the system and tested it with 35mm film. Shaw proved mathematically that a scaled-up version would transport the much larger 15-perf, 70mm frame smoothly, without tearing the perforations. But making it work in the real world was an entirely different matter.

After months of work, early in the morning of Sunday, June 29, 1969, Shaw finally succeeded, and

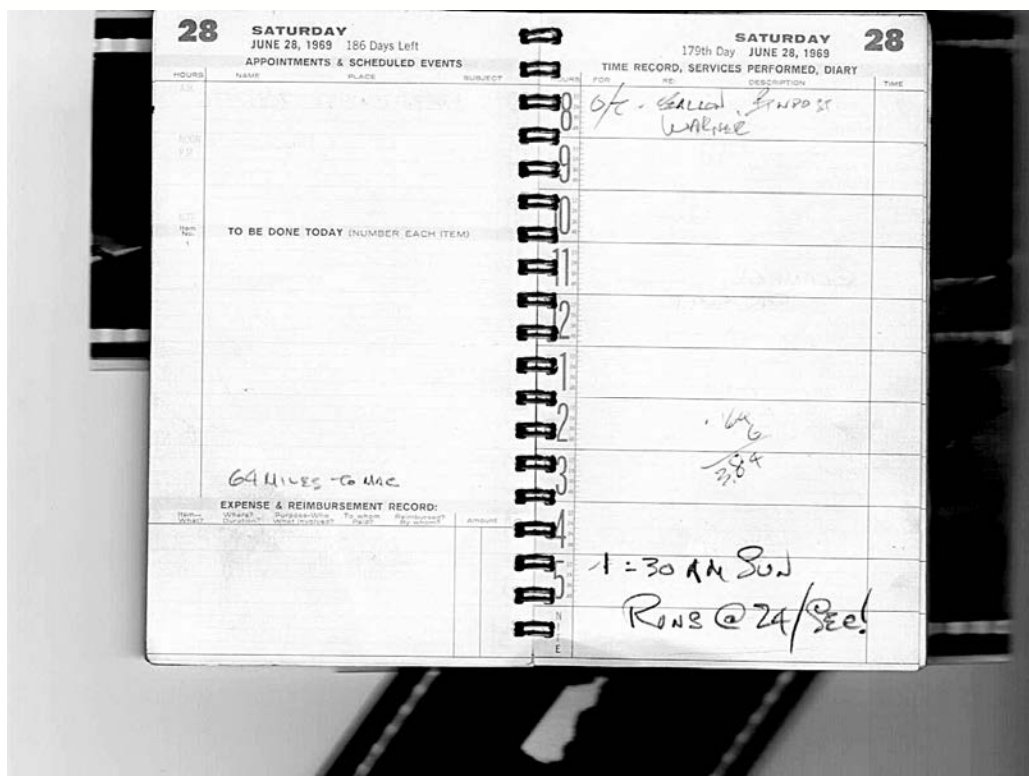
noted the event in a Daytimer notebook he kept with him: "1:30 AM Sun. Runs @ 24/Sec!"

His son, **Scott Shaw**, who provided this photo, says, "It marks the first time the IMAX projector ran 70mm film at 24 fps without ripping it to shreds. Many regard this moment as the birth of the large-format film industry."

Scott recalls of the momentous occasion, "I was only seven at the time, but I do have some recollection of a big press gathering to witness this big new projection system. My father fired up this huge and very loud machine (no sound deadening covers yet) and projected a little image on a wall with about a six-foot throw.

"He kept a log of business activities in these Daytimers for many years. As a kid, I would watch him pack for business trips, stuffing his briefcase with schematics and blueprints (no laptops then), and rolled-up pajamas and razor crammed in the side. He'd ask me to take it to the car, [and] I would drag it outside across the walk and the driveway. I would then look through the Daytimer to see where he was going."

Within a few months the projector was shipped to Japan, and on March 15, 1970, the first IMAX theater, at the Fuji Pavilion in Osaka, opened to the public. Today there are more than 300 IMAX 15/70 rolling loop projectors in operation.



# Euromax Meets in Copenhagen in June



**E**uromax, the European giant-screen industry association, held a meeting June 14-15 in Copenhagen, Denmark, hosted by the **Tycho Brahe Planetarium**. Beyond the presentation of new giant-screen product, the focus of the meeting and sessions was on digital technology.

Situated in Copenhagen's city center, Tycho Brahe is Denmark's most advanced center for popularizing astronomy and space research and promoting knowledge of natural science. Its 275-seat, 75-foot (23-meter) tilted dome theater houses an IMAX Dome projection system as well as a Zeiss Model VI planetarium projector.

Some 40 delegates gathered on Sunday afternoon for a tour through the planetarium, led by CEO **Peter Sevel** and his team. **Steen Iversen**, formerly with Tycho Brahe and now established with his own company **Sirius 3D ApS**, demonstrated his new patent-pending digital projection system, **Intensity 3D**.

Using Tycho Brahe's third-generation

digital 3D projection system, installed last May, Iversen gave a live demonstration of the system's capabilities and talked about his plans to further develop digital projection solutions for the dome.

A series of digital presentations of trailers and clips from current and coming giant-screen films was followed by the industry premiere screening of a preliminary version of *Red Crabs 3D* by **Mark Simpfordorfer Productions**, a timelapse film shot almost entirely with two Canon digital SLR still cameras.

Monday morning started with a rough cut of *Moving Earth*, a combined planetarium and digital 3D program produced by Iversen. The Films in Production session included material from *Ultimate Wave Tahiti* (K2 Communications), *Magic Journey to Africa* (Orbita Max), *Sea Rex 3D* (N3D), *Around the World in Fifty Years* (nWave Pictures Distribution), *Cool Planet* (K2 Communications), and *Beyond Limits* (Camera Lucida), as well as *To the Arctic* and *Return to Everest* (McGillivray Freeman Films), all projected digitally.

The morning's program was closed by the meeting's only 15/70 presentation:

**Imax Corporation's** *Under The Sea*. That afternoon, after a members' meeting, **Simon Burley** of **RPS Film Imaging** spoke about the process of DCP creation and work flow, and **Global Immersion's Martin Howe** gave a presentation entitled "Digital Technology Trends and Deliverables," an overview of current digital projection technology for domes. (All presentations will be made available to Euromax members on the Euromax Web site later this month.)

In the members' meeting, two new members were accepted and two changes to Euromax's by-laws were passed: digital formats of films created for a theatrical release in giant-screen theaters will be considered and accepted for conferences and other Euromax fields of operation; and applications for membership will now be ratified by the executive committee instead of a complicated voting procedure by the general assembly, simplifying the approval process.

The next Euromax meeting is tentatively scheduled for February or March 2010.

This article is based on a release issued by Euromax.

## Corrections

In the May issue, the headline of the front-page article on the controversy over Imax Corporation's digital theaters, and the first paragraph of our editorial on the subject, stated that the company would be changing its branding policy. We made this assumption on the basis of CEO **Richard Gelfond's** statement that the company would be "doing something" to give customers more information about its theaters.

The company tells us that that was not the intent of Gelfond's statement.



Global Immersion's Martin Howe addresses the Euromax meeting.



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# THE BIZ

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## DEALS

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### **Transformers sets records**

The IMAX DMR edition of **Paramount Pictures' *Transformers: Revenge of the Fallen*** opened in 169 IMAX theaters in North America on Wednesday, June 24, grossing \$14.4 million in its first five days, the widest opening, the best five-day opening weekend, and the best per-screen total for an opening weekend in IMAX history. The conventional edition took in \$200 million domestically on about 10,000 screens in the first five days, giving the IMAX edition about 7.2% of the gross from 1.7% of the screens.

In its second weekend, receipts dropped 61% across the board, to \$4.6 million in the IMAX venues. But with take from international theaters, many of which had opened the film on June 19, the IMAX share for *Revenge of the Fallen* passed the \$30 million mark in just 12 days, another record.

The film's performance led Imax shares to jump nearly 20%, from \$6.95 on June 23, the day before the opening, to \$8.28 on Monday, June 29, after its first weekend. Shares of the three largest publicly traded exhibitors — **Regal Entertainment Group**, **Cinemark**, and **Carmike Cinemas** — saw jumps of 6%, 5%, and 10%, respectively. Shares of **Viacom**, Paramount's parent company, rose 6% over the same period.

*Revenge* is the second Hollywood film, after last year's *The Dark Knight*, to include footage captured with IMAX 15/70 cameras. Director **Michael Bay** used the camera for two sequences totaling two or three minutes: a fight between robots in a wooded area and another in a large mine pit. Unlike the *Dark Knight*, the selected scenes in *Revenge* relied heavily on computer graphics, so the IMAX footage served mainly as background plates over which the main characters were animated at 4K resolution. (See article on page 1 for more details.)

### **Transformers delays Harry Potter**

The North American release of the

IMAX version of *Harry Potter and the Half-Blood Prince* has been pushed back to July 29, two weeks after the film's wide release in conventional theaters on July 15. The delay was required by a four-week exclusivity agreement **Imax Corporation** made with **Paramount Pictures** for *Transformers: Revenge of the Fallen*, which opened on June 24. The conflict arose when **Warner Bros.** moved *Harry Potter* from its original date in November 2008 to July 2009, but Imax said nothing about a possible delay until it was leaked by several bloggers in early June. Imax shares fell nearly 5% on the news.

Imax did not respond to *LF Examiner's* request for an explanation as to why the schedule change had not been announced earlier.

Only three U.S. IMAX theaters will open the film on July 15: the **AMC Loews Lincoln Square IMAX Theater** in New York City (the largest IMAX GT theater in the U.S.), the **Museum of Science and Industry** in Chicago (an IMAX Dome theater), and the **AMC Century City 15** in Los Angeles, an IMAX digital screen.

The IMAX *Half-Blood Prince* will open day-and-date on July 15 in most international territories, including Europe, Russia, China, Japan, Taiwan, and Australia.

As with the last *Harry Potter* installment, a small portion of *Half-Blood Prince* — the first twelve minutes, in this case — has been digitally converted to 3D exclusively for the IMAX release. IMAX theater operators are hoping that this unique draw will bring back who fans decide to see it first in conventional theaters, and mitigate some of the lost income that the two-week delay would otherwise entail.

With one exception, this is the first time since *Spider-Man 3* in July 2004 that a DMR film has not premiered simultaneously with its conventional release. The exception was the first *Transformers* film, which filled the September 2007 slot, ten weeks after its conventional opening, when the **Rolling Stones' *Shine a Light*** was unexpectedly delayed.

### **TI announces 4K DLP chip**

**Texas Instruments** announced in mid-June that it is developing a 4K DLP Cinema chip that will provide four times the resolution of existing 2K projectors. The individual micro-mirrors at the heart of the system are being shrunk so that the 4K chip will be the same size as its 2K predecessor. This will enable projector manufacturers to develop 4K systems with minimal changes to existing 2K designs.



*Christie Digital's 4K DLP Cinema Projector*

Projectors using the 4K chip will be capable of projecting 2D images up to 100 feet (30 meters) wide and 3D images up to 75 feet (23 meters) wide, "which has been a challenge for competing technologies," according to a TI release.

TI has licensed the chip to **Barco**, **Christie Digital**, and **NEC**.

**Brian Claypool**, Christie's senior product manager for entertainment solutions, tells *LF Examiner* that when its 4K projectors are released in the last half of 2010, he expects them to have a light output of 33,000 lumens, nearly twice the 18,000 lumens that **Sony's** current 4K LCOS systems produce. He believes that 4K projectors will primarily be used on screens larger than about 70–75 feet wide (21–23 meters), and that 4K systems could eventually account for about 20% of the total market.

Although **Imax Corporation** uses modified Christie 2K projectors in its current digital system, Claypool said he had no information about what Imax was planning with respect to 4K systems.

Imax did not reply to *LFX's* questions about its plans for 4K.

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# THE BIZ

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## DEALS

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### Cinemark, Barco make 4K deal

Cinemark Holdings, the second largest theater chain in the world, has made a deal with projector maker Barco to convert nearly all of its 4,800 screens in the U.S. and 12 other countries to digital projection using Texas Instruments' new 4K DLP Cinema chip (see item above). The deal covers 3,000 systems in the U.S. and another 1,600 in the chain's Latin American theaters.

Neither Barco nor Cinemark disclosed when the first 4K projectors would be installed or how long the deployment would take. Christie announced that its 4K projectors would be available in the second half of 2010.

As we reported previously, the other top three theater chains, AMC Entertainment and Regal Entertainment Group, recently made deals to convert most of their screens to Sony's SXR4D 4K projection (see *The Biz*, *LF Examiner*, April 2009 and May 2009.)

### Imax theater deals in US, UK, India

In June, Imax Corporation announced theater deals with exhibitors in the U.S., U.K., and India.

In India the company will replace the 15/70 IMAX Dome system at the BIG Cinemas theater in Wadala, Mumbai, with a digital IMAX projector, the first in that country. The installation will be completed in July.

The British deal was with Odeon & UCI Cinemas Group, the largest exhibitor in Europe, and will place a digital IMAX system in the chain's new Gateshead multiplex in Newcastle, in northeast England, to be in operation by December. It is Odeon's fourth IMAX theater: the 15/70 GT theater in Manchester opened in 2000, and the two digital theaters in Wimbledon and Greenwich, both in Greater London, opened last November.

The U.S. agreement was with Alliance Entertainment, operators of the Great Escape Theatres chain, with 272 screens in 24 locations in 11 states. It is a sales

agreement to install a digital system at the Great Escape location in Simpsonville, SC, and another at a location in the Northeast U.S., during the fourth quarter of 2009.

According to a report at *Greenville-Online.com*, an exclusivity arrangement negotiated by Alliance prevents the installation of an IMAX system in a nearby Regal multiplex that had been announced last summer.

### Imax makes DMR deal in China

Imax Corporation has made an agreement with Huayi Bros. Media Corporation of Beijing to convert three feature films to IMAX formats with the DMR process, starting with *Tangshan Dadi-zheng* (English title: *Aftershock*), which will open on July 28, 2010. Directed by renowned Chinese filmmaker Xiaogang Feng, the film looks at the effects on a seven-year-old girl of the Tangshan earthquake, which killed more than 240,000 people in 1976. It opens on the 34<sup>th</sup> anniversary of the event in conventional theaters and in 25-30 IMAX theaters across China and Asia. According to an Imax press release, the film will also play in IMAX theaters in "key North American markets."

The titles and release dates of the other two films were not disclosed.

The deal is Imax's first non-Hollywood DMR project, and is a sign of its expansion into China, now its fastest growth market. There are 18 IMAX theaters in China now, half of which are institutional.

### New plaintiff in suit v. Imax

A new lead plaintiff has been named in the class-action lawsuit filed against Imax Corporation in 2006 by shareholders who claimed that the company had misled them about its financial status (see *The Biz*, *LF Examiner*, October 2006 and February 2007). On June 29, federal judge Naomi Reice Buchwald granted a motion by Snow Capital Investment Partners to

replace Westchester Capital Management as lead plaintiff on the grounds that Snow Capital suffered an actual loss from Imax's allegedly fraudulent behavior. Buchwald agreed with Snow's arguments that Westchester had only been an adviser to five investment funds that held Imax shares, and had not experienced "an injury-in-fact."

The original complaint, filed in the U.S. District Court for the Southern District of New York, alleged that between February and August 2006, Imax and its executives "knowingly or recklessly... disseminate[d] materially false and misleading information...[to]...induce members of the class to purchase Imax securities at artificially high prices."

### Imax sells \$70M in shares

Imax Corporation announced on June 2 that it was selling 9.8 million shares to Roth Capital Partners at \$7.15 each, with the intent of using the \$70.1 million raised to pay off a portion of its 9.63% senior debt, due in December 2010, and for general corporate purposes. The offering also granted Roth the option to buy another 1.47 million shares at the same price. Roth exercised the option on June 25, at which time the stock closed at \$7.82.

### Disneynature to dist Oceanworld 3D

Disneynature, the new documentary arm of the Walt Disney Studios, will distribute 3D Entertainment's *OceanWorld 3D* to conventional digital 3D theaters in Canada, the U.S., and Mexico under a deal announced in June. Directed and produced by Jean-Jacques and François Mantello, respectively, and presented by Jean-Michel Cousteau, the 85-minute film is the first feature-length documentary to be shot and released in 3D.

*OceanWorld 3D* opens in France and Russia in August; its North American release will be announced later. It will not be released in a giant-screen version.

(see *BIZ* on page 19)

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# The Impact of the Recession on Giant-Screen Theaters

(from **RECESSION** on page 1)

workers. As a tourist destination, however, the picture is a little different. Economic conditions have been favorable to the **Jefferson National Expansion Memorial** on St. Louis' riverfront, as people seek more affordable travel destinations. The iconic Gateway Arch is the symbol of the city and its number one tourist attraction, in addition to being one of the most recognizable structures in the country. More tourists traveling to St. Louis automatically means more traffic to the Gateway Arch, a destination easily reached by car and public transit.

The Jefferson Expansion Memorial is a national park located on the St. Louis riverfront at the Missouri/Illinois border (the city of East St. Louis, across the river, is in Illinois). In addition to the Arch, the

property includes the Museum of Westward Expansion, the Historic Old Courthouse, and two theaters, including a giant-screen theater. Metro, the regional transit agency, operates the tram that visitors ride for the spectacular view from atop the Arch. Other activities available to visitors include riverboat tours, bike rentals, and helicopter tours. Across the river, under Illinois jurisdiction, is the brand new River Overlook platform.

"We are up, and we have been up every month this year — in both visitor numbers and revenue — except for May when we were flat," says **Justin Struttman**, director of operations. "Just looking at tram counts we were up more than 6% for the first five months of 2009 compared to the same period last year. I think what's happening is a lot of people are visiting St.

Louis because of the value that can be achieved here." He cited a June 12 article in the *St. Louis Business Journal* reporting that other area tourist attractions, including the zoo and the history museum, are also seeing attendance increases.

According to the *Business Journal*, the St. Louis Convention and Visitors Commission (CVC) has spent \$1.2 million on its summer advertising campaign (slightly more than it spent last year) to pitch the metro area as an ideal destination during the recession. The CVC is targeting potential visitors who live within a 250-mile radius, an area that includes Indianapolis, Chicago, and Memphis. The American Automobile Association likewise indicates that vacationers continue to opt for shorter trips and "staycations." AAA forecast that the number of people expected to travel 50 miles or more from home over the Fourth of July weekend would be down nearly 2% from the same period last year.

"If St. Louis is doing well, we're going to be doing well," says Struttman, who began as a tour guide at the Arch in 1997 at age 16, and has been director of operations since 2005. Leveraging the situation is a matter of providing guests with the best possible experience and value so that the increased traffic will pay future dividends in good word-of-mouth exposure from satisfied customers. Struttman thinks that St. Louis's star will continue to rise as the recession spurs its rediscovery, and that that will add up to business events as well as tourists. "Companies can see that holding their events here will cost less and be good for their image. It's not just affordable once you get here — it is also quite affordable to get here. And quite a few Fortune 500 companies are headquartered in St. Louis. We're trying to serve as many people as we can and provide as much value as we can, so when the economy does rebound we will be top of mind."

All surplus revenue goes to support the park and financing its capital projects, one of which is the Odyssey Theater, a 225-seat theater equipped in 1993 with a



*The St. Louis Arch*





*The Franklin Institute in Philadelphia*

World Odyssey 15/70 film projection system. It is currently showing **National Geographic's *Lewis & Clark: The Great Journey West***, which has been found to work well for local school groups as well as tourists. Other films that have performed well at the Odyssey include *Grand Canyon* and *The Great American West*, which has been their best performing title overall. The venue's destination status dictates the choice of film. Says Struttman, "If it doesn't match their preconception of our location they just don't buy it. For instance, we tried booking *Alaska: Spirit of the Wild*, and tying it in with other programming, but our visitors just don't understand Alaska at the Arch in the Midwest. We sometimes offer two films, but one always tends to do much better than the other." They make a point not to book the same titles as the IMAX Dome theater at the **St. Louis Science Center**, less than five miles (eight kilometers) away.

Struttman reports about 650,000 visitors to the park for the first five months of 2009, with about 272,000 trips to the top of the Arch and 30,000 to the Odyssey

Theater. He says the theater numbers are "right on par with last year; however compared to historical highs, that is really low." Attendance at both theaters (the second shows a 16mm documentary about the making of the Arch) has been going down over the years. "Both theaters are kind of running their course," says Struttman, who indicated that some kind of change could be likely in the future, especially when the facility has paid off its current bond in 2013 and is ready to undertake a new capital improvement. "Do we even need two theaters?" he questions. There is also talk of rebranding.

### **The Franklin Institute**

While the Gateway Arch looks to summertime for a natural surge in business, Philadelphia's **Franklin Institute** must work harder to keep numbers up in the hot months. "School groups are huge for us, but now we have hit summer, the school kids are on break and the museum is less crowded during the day. So in the summer, we try to do extra things to bring in people, and one of the things is IMAX DMR films," says **Paul Budmen**, theater

technical coordinator. "There's still nothing better than 70mm film going through a projector," he says, noting that the museum works to distinguish its 70-foot, **Tuttleman IMAX Dome Theater** from other IMAX venues in the metro area by emphasizing screen size, image clarity, and the immersiveness of the experience. (There are four multiplex IMAX theaters in the suburbs of Philadelphia: three new digital IMAX screens, and a six-year-old SR theater.)

The museum maximizes its power to attract visitors by identifying the biggest magnet and building a package around it — whether a blockbuster traveling exhibit such as "Body Worlds," a 3D digital movie such as *Up* (booked and doing well as of this writing), or a giant-screen DMR film. Hollywood films in the Tuttleman play an ever larger role in attracting visitors and revenue to the museum. *Harry Potter*, *The Dark Knight*, and *Star Trek* are among those that have done particularly well. The booking of "Star Trek: The Exhibition" (closing in Sept.) overlapped with the movie release and the Franklin was

(see **RECESSION** on page 8)

(from **RECESSION** on page 7)

allowed to run the film past the two-week window given to most other theaters.

In addition to the 20-year-old Tuttleman, the Franklin Institute has two state-of-the-art digital theaters and these also help drive traffic: the Fels Planetarium, equipped with a *Sky-Skan infiniti* full-dome system and the Franklin Theater with a Dolby 3D system and Blu-ray capability.

Programming in the Tuttleman IMAX shifts from educational to general interest at 3 pm. The Franklin is well situated to serve general audiences, in the busy Center City cluster of cultural institutions including the Philadelphia Museum of Art, the Rodin Museum and the future new home of the Barnes Foundation. It is convenient to public transit and on the tourist trolley loop. "We used to only run 9 to 5, closing after the school groups left. But in the last few years we've taken the initiative to bring in the traveling exhibits and bring in visitors after 5 pm," explains Budmen. "Union overtime costs are significant to keep the museum running in the

evening, so if staff is already going to be here to support extended hours for an exhibit, the theater can overlap with them. When we had 'Body Worlds,' we showed *The Human Body* and stayed open until 8 pm. When we got our first *Harry Potter* film, we were staying open until midnight."

The transition necessitated an internal cultural shift, but the strategy has answered well for the Franklin in the current economic climate. "Obviously the museum is being hit by the recession," says Budmen, who has been with the Franklin four years. "Having the theaters and night/weekend programming helps us cope with the downturn," says Budmen. "The museum and its board are strongly mission driven, but they also see that DMR films are a way to raise revenue and bring people in."

Other institutions in the area are banking on the power of blockbuster exhibits to keep their economic engines running and profiles high. The Philadelphia Museum of Art's Cezanne exhibit, which closed

May 31, reportedly drew some 134,000 visitors from 39 states and a dozen countries. It is following up with a heavily marketed exhibit of Delacroix. On July 1, the art museum instituted a \$2 admission price hike, citing the economy. According to **Kat Stein**, the Franklin Institute's director of PR and communications, as the largest museum in Pennsylvania, the Franklin draws about a million visitors a year and is "still tracking fairly well, above expectations. The exhibits as well as the film properties provide touch points to remind visitors of the museum's permanent offerings."

In a May 12 story in the *Philadelphia Business Journal*, Meryl Levitz, CEO of Greater Philadelphia Tourism Marketing Corp., spoke of "frugal fatigue" and the corporation's marketing campaign designed to help people feel okay about taking a vacation. The campaign targets families with children, affluent travelers, gay and lesbian travelers, festival- and event-goers, weekend-getaway seekers, loyal and return visitors, and African-Americans.



*The California Science Center in Los Angeles.*



The Tourism Marketing Corp. is also specifically promoting the “Galileo, the Medici and the Age of Astronomy” exhibition currently at the Franklin.

Things have recently been a little more complicated at the Franklin due to turnover. The museum hired a new senior VP of programs, marketing and business development — **Troy Collins** — and a new theater director, **Kathryn Chapman**, formerly at Chicago’s **Museum of Science and Industry**, started on July 6 (see item in *The Biz* on page 5).

But at least this venerable institution has a brick-and-mortar home. In August 2008, Philly’s Civil War Museum ended its lease and left its longtime Pine Street location, in anticipation of moving to the First Bank Building at 3<sup>rd</sup> and Chestnut in the historic district. But it lost the new lease and is now in limbo because the state, amid budget concerns, reneged on a \$10 million funding pledge.

### The California Science Center

A touch of Hollywood has been good for the Franklin Institute, but how are things for a museum in the vicinity of Hollywood itself?

California is a swirling epicenter of economic woe these days, with headline-making budget shortfalls, job losses, and crashing real estate values, so it is no surprise that its museums are also taking a hit. Tourist activity has declined overall, as fear of the swine flu eroded the number of overseas visitors arriving at LAX this spring. The brightest spot for Los Angeles tourism has been the sudden surge of visitors in the wake of Michael Jackson’s death. But even “staycationers” don’t seem to be spending freely.

Not surprisingly, the **California Science Center**, in L.A.’s Exposition Park cultural center, experienced a sizable dip in school group business this year. In anticipation of a slowdown, the institution had already tightened its belt through reduced expenditures, heavier reliance on in-house marketing resources, partnerships with other area institutions, and promotion of the Exposition Park campus — which includes the California African-American Museum, the Natural History Museum of L.A. County, the Rose Garden, and the Los

Angeles Swimming Stadium — as a multifaceted, affordable, family day out.

“It came later than we thought it would,” says **Joe DeAmicis**, VP of marketing at the Science Center. “January and February were okay. In early March, for some reason, that’s when it clicked, and school groups dropped off 15 to 20%. We were kind of expecting it, and there was not much we felt we could do to turn it around. School budgets get cut and field trips get axed. We didn’t think deep discounts, special promotions, or marketing would help — we’d just have to ride it out.”

To help ride it out, the museum has been conserving on expenses, and instead of booking a new film in its seven-story, 15/70 IMAX 3D theater in June, as has been customary, they continued with the existing titles, *Wild Ocean 3D* and *Under the Sea 3D*. “I’m saving by not paying for a new print and also on the marketing budget,” explains DeAmicis. “Ad budgets have always been skimpy here — in L.A., your ad money doesn’t go that far. Our basic advertising plan for a new film has been to frontload the money to push the opening, and then wait to see how well the film does. If I think it has long legs, I see what else I can do. The ad maintenance schedule can extend up to three months after the film opens. This time we cut it off after about eight weeks. Our advertising purchases are basically print — we can’t afford radio or TV.” He cited the *LA Weekly* as a particularly good buy in terms of price and market penetration.

Like the Franklin Institute, the California Science Center works to differentiate its theater from other IMAX-branded theaters in the market. The museum’s Web site bills it as “more than just an IMAX theater.” Says DeAmicis, “With the largest screen in L.A., from a competitive standpoint ours is the premium IMAX venue. We are also pushing the value proposition that the science center exhibits are free. You can spend a half day or day of fun, see these great exhibits, see an IMAX movie at a very reasonable price: we haven’t raised prices in three years. We are promoting this through public relations efforts, our newsletter, and our Web site, to the membership and youth groups, and to

our database of 45,000 people we have collected over the past ten years.”

In-house promotions and partnership with the Convention and Visitors Bureau are part of the strategy. “Slides in the theater reinforce the message that we are a good value, and the C&VB lists us as one of the top cost-effective things to do in L.A.”

A monthly newsletter, including a coupon for theater admission (\$2 off for adults, \$1 off for children), has done well and is part of a strategy to attract repeat visitors. “We emphasize what is new in the science center in terms of exhibits to give them another reason to come down, and remind them that it is free and a great day with your family,” says DeAmicis. “We layer in messages about Exposition Park, the Rose Garden, or the African-American Museum having something good. In this economy, people aren’t going to spend as much to go out of town, so they look around them for something to do on their days off. All the entities here try to position Exposition Park as a destination.”

The Science Center will be experimenting with more diverse programming and partnerships in the fall. The museum will open an exhibit on race, and is discussing developing programs and promotions with the African-American Museum and also the Skirball Cultural Center, which is some 30 minutes’ drive away. “We’re excited about building a bigger programmatic umbrella,” says DeAmicis, “and we are looking at possible IMAX titles that would fit in with this cultural-scientific programming. We’ve signed on for *Across the Sea of Time*, which we’ve never played before, and we’re looking at another title we think would fit well. It is a bit of a departure for us so I’m excited to see how it turns out.”

Part 2 of this series, looking at the effect of the recession on international theaters, will appear in the September issue of *LF Examiner*.

*Judith Rubin is vice president of editorial for Blooloo.com and a freelance journalist and publicist with extensive experience in the LF industry. She can be reached at rubin.judith@gmail.com.*

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# Kirsch on the Future of Giant-Screen Dome Theaters

(from **KIRSCH** on page 1)

er returns from films released in 15/70, and believing there will be rising demand for low-resolution 3D content, often opt to use small-format cameras and digital post-production techniques to avoid the high costs of producing in 15/70 3D. Even the producers that *do* work in 15/70 3D, like **MacGillivray Freeman** and Imax's esteemed venerables, **Graeme Ferguson** and **Toni Meyers**, still must put their creativity into the 3D-ness (rather than dome-ness) of their films, sacrificing budget dollars that could have been used to make a great 2D film for the dome.

So, are the days of the IMAX Dome theaters numbered? Clearly Imax Corporation has grown and changed its business model. The brand no longer means what it originally meant. That is something our marketing gurus have to deal with, as do Imax's. But for those of us with IMAX Domes, the challenge is one of our long-term survival, because the large-format film production system no longer has the fire in its belly to make great films for the giant dome market.

I believe this the situation has to be reversed. Our audiences, while diminished, remain strong, and can be made stronger if we produce films designed to capitalize on the dome screen rather than run away from it. I argue that our audiences have been shortchanged for years by films that look bad on the dome, from both composition and resolution points of view. Many of the new educational films being produced in 3D are barely acceptable on a large flat screen, and they fail to impress anyone on the giant dome screens.

There are other conflicting principles in play. High contrast is critical for good dome images, to counter the cross-bounce of light on our screens, but 3D filmmakers avoid high-contrast scenes, so as to reduce ghosting. And 3D films benefit from up-close foreground shots that maximize the 3D effect, but these shots seem too close to the audience on a dome screen, and have blurred backgrounds.

All of this combines for a drastic ero-

sion of image quality for the dome screens over a ten-year period. Take a look at some of the older giant-screen films and you will occasionally encounter truly a spectacular use of the dome, as when **Tony Yaniro**, the rock climber in 1989's *To The Limit*, first appears suspended over the audience, dangling from a rock ledge! When was the last time you saw a scene with as much impact in a dome theater? IMAX Dome moments like this have to be made part of our new presentations. The dome experience has to be integral to each film we present. If *we* don't demand this, who will?

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**The large-format film  
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## **Domes must accept the challenge**

It is a new ballgame, and institutional theaters need to reconsider what their future should be. The global large-format film market is segmented into flat, dome, flat 3D, and digital flat 3D. Most screens are now commercially oriented. I believe the only segment of the cultural marketplace that can make a difference is the giant dome segment. Why? Because they have a great institutional commitment to content and can provide museum theater visitors with an incomparable educational experience that *cannot* be packaged for home use.

There is also the prospect of market growth through technological convergence with the new class of planetariums with fulldome digital projection systems. Most of these feature mono-directional, tilted-dome screens, and their operators understand how to use them to engage audiences for both education and entertainment.

The IMAX Dome experience is unique for its high resolution and brightness, but without improved content that takes advantage of its strengths, attendance will continue to drop. A new business model is needed that partners dome exhibitors with producers who are tired of doing what is expected of them by the commercial sector of the market. Let's create dome experiences that are not expected by anyone, but that will surprise and appeal to an audience that wants to be thrilled and educated in a truly sensational and immersive way. We need to make giant domes a must-see attraction again! Producers who can incorporate the medium's strengths in films that are both eye-popping and mind expanding need to be encouraged and commissioned. "Shooting for the Dome" needs to become our new mantra.

## **Shooting for the dome**

The great cinematic canvas that the dome screen provides can be rediscovered, but only through dedicated producers and creative directors who share our vision. That vision requires films to be shot and edited with a "dome first" mentality. It requires that a set of production and distribution standards be developed by theaters (via a new **Dome Theater Consortium**) and producers (either individually or via a new **Dome Producers Association**) so that a new class of *giant dome experience* is established, complete with a logo that identifies it to the audience.

These new dome standards would be incorporated in contractual agreements and would include such items as:

- Live action scenes will be shot with 15/70 2D cameras (second-camera filming would be allowed for 3D production).
- Shot composition will be specified, e.g., horizons and foreground in the lower third of frame, etc.
- Camera lenses used will be weighted heavily toward the 30mm fish-eye, and less toward 40mm or longer lenses.
- Aerial shots will be filmed with gyro-stabilized 15/70 cameras.
- Camera movements such as panning

rates, dolly rates, and zoom rates will all be specified, to reduce motion blurring on the dome.

- Outdoor shots will be filmed in high-contrast environments (sun, blue sky, graded lens filters when necessary).
- Theaters will have the option to receive a print struck from the original negative.
- Dome Theater Consortium will designate an executive producer who will be present at film shoots and editing sessions for rough cut and fine cut reviews.

The above is just a partial list of suggestions for what might be covered. The intent would be to encourage creativity for the dome without forgetting what we have learned about the arts and sciences behind the medium. Film producers would have the option of producing and releasing a 3D version of the film, but not at the expense or diminution of the dome version.

### Moving forward -- a tipping point

In the parlance of author **Malcolm Gladwell**, the giant dome medium is at a *tipping point*. Concerted action by a group of exhibitors and a few producers can change our shared future for the better. We need theater institutions to get involved in film production again, in much the same way that the **Museum Film Network** did in 1985. To do this, a dozen or so institutions need to start a new consortium that would make capital investments in productions, form an exhibition network that would launch the films, guarantee technical quality for dome theater exhibition, and create a revolving production fund to guarantee sustainability of the film pipeline for giant dome theaters. The Dome Theater Consortium would have a dollar-for-dollar share in the dome version of the production, and a *pro-rata* share of the returns from exploitation in other media.

The numbers I envision for making this a reality are based on the assumption that a high-quality, 2D, giant dome, 15/70 film on any subject could be made for \$5,000,000 to \$6,000,000. The Dome Theater Consortium would come up with 50% of the 2D production budget: at least

\$2,500,000. The producer would be responsible for the remainder of the budget, forming a partnership with DTC.

What will sustainability require? The approach I favor is the revolving production fund. If 15 theaters agreed to invest \$100,000 a year for three years, we could raise \$4,500,000 and establish a revolving fund to be invested in new films produced especially for dome exhibition.

(If it is too challenging for some to make the \$300,000 capital investment, it may be possible for them to pay higher use fees, based on the time value of the capital investment deficit. Ultimately, I would



Jeffrey Kirsch

expect five or ten more theaters to join the group after the first 15. That would further increase the capitalization to \$6,000,000 or more, and allow us to start the second film in Year 3 of the DTC's existence.)

The first release of the film would be in the giant dome format, designed by and for dome theaters. The producer would be permitted to exploit the film in other media after its initial release. When a DTC member played the film it would agree to pay a usage fee, similar to, but lower than, prevailing lease rates. The fee would be split between the DTC and the producer. The DTC share would go back into the revolving production fund, which would sustain the continued production of films.

The membership fee is a capital investment and the use fee would come from ongoing operations.

The preliminary business model, based on typical attendance numbers and anticipated lease fees, suggests that it will take two films to establish the revolving fund balance. No further capital fees would be required, and the DTC would then focus on film development and usage strategies.

For anyone thinking that the best strategy might be to sit this one out and let a handful of theaters take the lead in making the DTC happen, that would be a big mistake and detrimental to our shared interest in assuring the future of our giant dome theaters. Dome theaters need to join now. If only ten of us participate, maybe one dome film would get made in three years, at the earliest. In my judgment, that would be too little, too late. We face the real risk of producers declining to risk their capital on a market that indicates it is not in for the long term. With greater participation, we could conceivably make at least one film every 12 to 24 months. That is the time scale needed for sustainability.

I should add that preliminary conversations with producers have been encouraging, but will not be followed up until we have the charter membership complete. I expect 12 to 15 theaters to join by the start of 2010. One look at our coming choices for great dome films reveals they are limited to one or two "A" films at best. Film production for the dome needs to be encouraged and supported by museums. The DTC plan is bold, but designed so that you can influence it with your participation.

Now is the time to take control of our destiny: attend the DTC meeting at the **Giant Screen Cinema Association's** annual meeting in Indianapolis, IN, Sept. 19-23 and Dome Day (Sept. 24) in Cincinnati, OH.

*Jeffrey Kirsch is president and CEO of the Reuben H. Fleet Science Center in San Diego, CA, home of the first IMAX Dome theater in the world. He can be reached at [JKirsch@rhfleet.org](mailto:JKirsch@rhfleet.org).*



(from **GSCA** on page 1)

(Located in the Indianapolis area, but not participating directly in the conference are two other IMAX theaters: **Goodrich Quality Theatres'** Hamilton Towne Center 16, one of the only purpose-built MPX theaters, and **Kerasotes ShowPlace 16**, an IMAX digital screen that opened last September.)

Ten new films will be screened at the conference, although most of them were also shown at the GSCA's Film Expo in Los Angeles in March. However, 25 projects will be presented in the Films in Production session, the largest number at an

industry conference since 2000. And 22 Films in Development will be highlighted, suggesting that giant-screen production is far from dead. Eleven of the Films in Production and ten of the Films in Development are being presented at an industry conference for the first time.

Panel discussions will deal with the state of the industry, marketing challenges, and "Transitioning to Digital Cinema." Other sessions will review last year's symposium on lifelong learning, and touch on the needs of commercial theaters, using social media, giant-screen projectionists, and image capture for giant-screen films.

On the day after the main conference, Dome Day will be hosted by the **Cincinnati Museum Center**, about 150 miles (240 kilometers) east of Indianapolis. Participants will see the new films projected on the Museum's 72-foot (22-meter) dome screen, as well as a demonstration of new digital dome technologies and programs. There is no charge to attend Dome Day itself, and bus transportation to and from Cincinnati will be arranged by the association for a fee to be determined.

For more information and to register, visit the GSCA Web site, [www.giantscreencinema.com](http://www.giantscreencinema.com).

## GSCA 2009 International Conference and Trade Show

### Saturday, September 19: Preconference Day

2:00 pm - 8:00 pm	Registration and Information	Hyatt
6:00 pm - 8:00 pm	Museum Film Network*	
6:00 pm - 10:00 pm	3D Film Interest Group*	
8:00 pm - 10:00 pm	Dome Theater Alliance	
8:00 pm - 10:00 pm	Euromax	
8:00 pm - 10:00 pm	Technical Rehearsals	IMAX Theater

### Sunday, September 20: Preconference Day

9:00 am - 8:00 pm	Registration and Information	Hyatt
8:00 am - 8:00 pm	Film Rehearsals	IMAX Theater
8:00 am - 9:00 am	Distributors Interest Group*	Hyatt
9:00 am - 12:00 pm	Board Meeting	Hyatt
12:00 pm - 1:30 pm	Conference Committee Meeting	Hyatt
12:00 pm - 1:30 pm	Professional Development Committee	Hyatt
1:30 pm - 3:00 pm	Committee Meetings	Hyatt
	Industry Development	Hyatt
	Marketing	Hyatt
	Lifelong Learning	Hyatt
	Member Services	Hyatt
	Publications	Hyatt
3:00 pm - 6:00 pm	Giant Screen Industry Overview	Hyatt
6:00 pm - 7:00 pm	New Members and First-Timers Reception	Hyatt

### Monday, September 21: Conference Day 1

7:00 am - 6:00 pm	Registration and Information	Hyatt
8:00 am - 8:30 am	Walk to IMAX Theater	Travel
8:30 am - 9:00 am	Welcome Remarks	IMAX Theater
9:00 am - 10:00 am	Film 1	IMAX Theater
10:00 am - 11:00 am	Film 2	IMAX Theater
11:00 am - 12:00 pm	Film 3	IMAX Theater
12:00 pm - 12:30 pm	Return to Hyatt	Travel
12:30 pm - 2:00 pm	Members Meeting and Lunch	Hyatt
2:00 pm - 3:30 pm	Professional Development	Hyatt
3:30 pm - 4:00 pm	Break	Hyatt
4:00 pm - 5:30 pm	Professional Development	Hyatt
5:30 pm - 7:00 pm	Dinner on your own	
7:00 pm - 7:30 pm	Walk to IMAX Theater	Travel
7:30 pm - 8:30 pm	Opening Event	Indiana State Museum
8:45 pm - 9:30 pm	Awards Presentation	IMAX Theater
9:30 pm - 10:00 pm	Post-Award Event	Indiana State Museum

6:30 am - 5:00 pm	Registration and Information	Hyatt
6:30 am - 7:30 am	Continental Breakfast	Hyatt
7:30 am - 8:00 am	Walk to IMAX Theater	Travel
8:00 am - 11:40 am	Film in Production with 30-minute break	IMAX Theater
11:40 am - 12:00 pm	Walk to Hyatt	Travel
12:00 pm - 4:00 pm	Trade Show and New Film Marketing Briefs; Buffet Luncheon	Hyatt
4:00 pm - 4:30 pm	Walk to IMAX Theater	Travel
4:30 pm - 5:30 pm	Films in Development	IMAX Theater
5:30 pm - 6:00 pm	Break (snacks available for sale)	IMAX Theater
6:00 pm - 7:30 pm	Technical Session	IMAX Theater
7:30 pm - 8:30 pm	Film 4	IMAX Theater
8:30 pm - 9:30 pm	Dinner on Your Own	
9:30 pm - 12:00 am	Party	

### Wednesday, September 23: Conference Day 3

8:30 am - 5:00 pm	Registration and Information	Hyatt
9:00 am - 10:45 am	Professional Development Concurrent Sessions	Hyatt
11:00 am - 2:00 pm	Lunch	
2:00 pm - 3:00 pm	Film 5	IMAX Theater
3:00 pm - 4:00 pm	Film 6	IMAX Theater
4:00 pm - 4:30 pm	Break	IMAX Theater
4:30 pm - 5:30 pm	Film 7	IMAX Theater
5:30 pm - 6:30 pm	Film 8	IMAX Theater
6:30 pm - 7:30 pm	Film 9	IMAX Theater
8:00 pm - 10:00 pm	Board Meeting	Hyatt
12:00 am	24-hour Rule Ends	

### Thursday, September 24: Post-Conference: Dome Day

7:30 am - 10:00 am	Travel to Cincinnati	Travel
10:00 am - 10:30 am	Break	
10:30 am - 12:00 pm	Digital Demo I	Cincinnati Museum Center
12:00 pm - 1:00 pm	Lunch	Cincinnati Museum Center
1:00 pm - 2:30 pm	Digital Demo II	Cincinnati Museum Center
2:30 pm - 3:30 pm	Film 1	Cincinnati Museum Center
3:30 pm - 4:30 pm	Film 2	Cincinnati Museum Center
4:30 pm - 5:30 pm	Film 3	Cincinnati Museum Center
5:30 pm - 6:30 pm	Dinner	Cincinnati Museum Center
6:30 pm - 7:30 pm	Film 4	Cincinnati Museum Center
7:30 pm - 8:30 pm	Film 5	Cincinnati Museum Center
8:30 pm - 9:30 pm	Film 6	
9:30 pm - 12:00 am	Travel to Indianapolis	Travel

\*Special interest groups are not official GSCA groups and are by invitation only. This is a draft schedule as of June 2, 2009, and is subject to change.

### Tuesday, September 22: Conference Day 2

## GSCA 2009: New Films, Films in Production, Films in Development

### New Films

	Production Company
<i>Journey to Mecca: In the Footsteps of Ibn Battuta</i> .....	Cosmic Pictures and SK Films
<i>Light Before Christmas</i> .....	Tandem Motion Picture Studios
<i>Molecules to the MAX</i> .....	Producer: Rensselaer/Nanotoon
<i>Quantum Quest: A Cassini Space Odyssey</i> .....	Jupiter 9 Productions and Digimax Inc.
<i>Red Crabs: Australia's Christmas Island</i> .....	Mark Simpfendorfer Productions
<i>Slit Scan</i> .....	Graphic Films
<i>Under the Sea 3D</i> .....	Warner Bros. Pictures and IMAX Corporation
<i>Untitled IMAX Project</i> .....	TBD

### Films in Production

	Production Company
<i>Air Racers 3D</i> .....	Pretend Entertainment, Stereoscope Productions
<i>Arabia 3D</i> .....	MacGillivray Freeman Films
<i>Around the World in Fifty Years 3D</i> .....	nWave Pictures
<i>Avatar: An IMAX 3D Experience</i> .....	Twentieth Century Fox
<i>Beyond the Summit: Learning to Fly</i> .....	Miro Productores
<i>Blue Man Group: Mind Blast</i> .....	Blue Spot Studios
<i>A Christmas Carol: An IMAX 3D Experience</i> .....	Walt Disney Pictures
<i>Dragons 3D</i> .....	Productions Thalie
<i>Flatland: Search for the 3rd Dimension</i> .....	RPG Productions
<i>Hubble 3D</i> .....	Warner Bros. Pictures and IMAX Corporation
<i>Legends of Flight</i> .....	The Stephen Low Company
<i>Magic Journey to Africa</i> .....	Orbita Max
<i>Neupolis</i> .....	National Film Board of Canada
<i>Outside In</i> .....	SV2 Studios and Outside In Films
<i>Polar Quest</i> .....	Science North
<i>Rescue</i> .....	The Stephen Low Company
<i>Return to Everest 3D</i> .....	MacGillivray Freeman Films
<i>Running with Bulls</i> .....	San Fermin Films
<i>Sea Rex</i> .....	N3D Land Productions

<i>3D Reef Project</i> .....	Yes/No Productions and Liquid Pictures
<i>To the Arctic 3D</i> .....	MacGillivray Freeman Films
<i>Ultimate Wave Tahiti</i> .....	The Stephen Low Company
<i>World Heritage Beheld From Universe</i> .....	TBS Vision
<i>Untitled National Geographic Project</i> .....	National Geographic Cinema Ventures
<i>Untitled Giant Screen Films Project</i> .....	Giant Screen Films

### Films in Development

	Production Company
<i>Alice in Wonderland: An IMAX 3D Experience</i> .....	Walt Disney Pictures
<i>BANG!</i> .....	Coptor Productions Inc.
<i>Beyond Limits 3D</i> .....	Camera Lucida Productions
<i>Cool Planet</i> .....	The Stephen Low Company
<i>Dakar: The Movie</i> .....	Trains Don't Stop Productions
<i>Flight of the Butterflies</i> .....	Principal Large Format and SK Films
<i>Freefall</i> .....	Foxfire Interactive Corp.
<i>Heart of Africa 3D</i> .....	MacGillivray Freeman Films
<i>How to Train Your Dragon: An IMAX 3D Experience</i> .....	DreamWorks Animation
<i>Humpback Whales 3D</i> .....	MacGillivray Freeman Films
<i>IMAX 1900</i> .....	BioMax Films
<i>Into the Heart of Heaven</i> .....	Blue Sky Productions and Rogues Gallery
<i>Leonardo da Vinci 3D</i> .....	Camera Lucida Productions
<i>Mysteries of the Northern Lights</i> .....	Coptor Productions Inc.
<i>Native America 3D</i> .....	MacGillivray Freeman Films
<i>The Real Star Trek</i> .....	Objects in Motion Pictures
<i>Sea Turtles</i> .....	3D Entertainment and McKinney Underwater Productions
<i>Shrek Goes Fourth: An IMAX 3D Experience</i> .....	DreamWorks Animation
<i>Wheel: The Adventures of Chip &amp; Sky</i> .....	Wheel Media Productions
<i>Untitled Giant Screen Films Project 1</i> .....	Giant Screen Films
<i>Untitled Giant Screen Films Project 2</i> .....	Giant Screen Films
<i>Untitled National Geographic Project</i> .....	National Geographic Cinema Ventures



The IMAX Theater in the Indiana State Museum in White River State Park, Indianapolis, will host the 2009 GSCA conference.

(from *TRANSFORMERS* on page 1)

and the number of characters, have gone way up,” says ILM’s **Scott Farrar**, visual effects supervisor for director **Michael Bay**’s 2007 *Transformers* and the 2009 sequel.

Two effects houses created the robots. There were 16 robots in the first film, and 59 in this one. **Digital Domain** handled 13 robots and ILM created 46, including the returning Autobots, Optimus Prime and Bumblebee, the revived and somewhat altered Decepticon leader Megatron, an old robot named Jetfire, and the huge Devastator, among many others. Devastator and Optimus Prime, two of the most complicated robots, star in the two IMAX sequences, both created by ILM and both among the most complex in the film.

The first IMAX sequence takes place in a forest where Optimus fights two Decepticon robots while crashing through trees, many of which are CG models with branches broken through rigid-body simulations. During the forest fight, the 28-foot-tall Optimus Prime and his 10,000 parts appear actual-size on the biggest IMAX screens.

The second IMAX sequence begins with the Devastator forming itself by smashing into other Decepticons that transform from giant mining construction vehicles. It starts with a mining excavator, crunches a dump truck into its torso, piles on a cement mixer to create a mouth, smashes into another dump truck and a bulldozer to make legs, and forges a scoop loader and a crane into arms.

Once built, the voracious creature sucks everything nearby into its huge cement-mixer mouth, creating a vortex of sand and dust that ILM formed using fluid simulation. Then it climbs the Great Pyramid. When it slashes the top of the pyramid with its mighty arms, 120,000 bricks shoot off and tumble down the sides, an effect powered by the largest rigid-body simulation ILM has ever run.

“We put a lot of hard work into the sequence,” says **Jeff White**, associate visual effects supervisor. “Getting our pipeline to handle IMAX resolution has been quite a challenge.”

Digital production supervisor **Jason Smith** was in charge of that pipeline. After

deciding to scan the IMAX frames at 6K resolution, ILM ran tests at 4K and 5K. “At the beginning of the show, when we were deciding what resolution we needed to work at, we ran shots all the way down the pipeline, including color timing at **Company 3**,” Smith says. They also talked with **Paul Franklin**, who supervised the effects at London’s **Double Negative** on *The Dark Knight*. For that film, Double Negative worked primarily at 5.6K, but ILM settled on 4K resolution.

“Their visual effects covered some portions of the frame,” Smith says of *Dark Knight*. “But we were dealing with robots everywhere covering up everything. When we compared the resolution we were scanning and putting onscreen to 35mm film at 2K, we decided 4K looked great. Plus we knew painting clean frames and color grading would be more difficult above 4K. When you hear 2K to 4K it might sound like double, but the render times are six times bigger and the memory requirements are six times bigger in IMAX. Across the board, it turned out to be six times bigger.”

During the height of production, ILM dedicated 80% of its total rendering capacity to *Transformers 2*, one time even hitting 83%. “We broke all the ILM records,” Smith says. “Everyone else squeezed into 17%.” How much is that? ILM’s render farm has 5,700 core processors, the newest of which are dual processor and quad cores (eight cores per blade), with up to 32 GB of memory per blade. In addition, the render farm can access the 2,000 core processors in the artists’ workstations, which ups the total core processors to 7,700. As for data storage, the studio’s data center currently has 500 TB online. *Transformers 2* sucked up 154 TB, more than seven times the 20 TB needed for the original *Transformers*.

The switch to 4K resolution for the IMAX sequences had an impact beyond rendering. “Everything is bigger with IMAX,” Smith says. “When we were rolling out the IMAX sequences, we had more model resolution and detail, and we had a huge wave of machine upgrades all the way through paint and compositing.

The IMAX sequences also meant ILM had to create multiple image pipelines:

Bay filmed these sequences with three IMAX cameras and three VistaVision [8-perf 35mm] cameras. “Because the VistaVision film runs sideways, it gives you that wide screen, and that extra surface area made it a great bridge format between IMAX and 35mm,” Smith says. “When you don’t want the audience to feel the loss of resolution, VistaVision can act as a buffer.”

Unlike IMAX sequences in *Dark Knight*, the IMAX sequences in *Transformers 2* happen in full daylight. “We watched *Dark Knight* to see whether we’d notice the letterboxing when they cut between 35mm and IMAX, and we didn’t, but those were night shots. So we did tests and found that even for daytime, you didn’t really read those black bars top and bottom. What you did notice was the field of vision opening up when you go into the IMAX shots.”

All told, ILM needed to create IMAX plates as IMAX, IMAX as 35mm, IMAX as VistaVision, anamorphic as IMAX, anamorphic as 35mm, VistaVision as 35mm, and VistaVision as IMAX. Anamorphic working resolution was about 1.5 million pixels (1828 x 778), VistaVision was about 6.5 million pixels (3144 x 2078), and 4K IMAX about 12.5 million pixels (4096 x 3072). “2K to 4K isn’t double,” Smith reminds. “It’s about eight times the surface area when you look at the number of pixels.”

To create the 35mm frames from IMAX composites, Bay had ILM crop out windows. “You’ll definitely get much more image in IMAX,” White says. “I think that people who see it in IMAX will have almost a completely different experience. The IMAX plates come out almost square. We did our work to that IMAX square and at the end, we cropped out [image on the top and bottom to achieve] 2.35. Michael [Bay] could push the crop up and down to pick the most important parts of the frame.”

White pulls up a shot of Devastator forming on a computer screen to show what he means. Blue lines cut across the top of the enormous robot and the bottom of the frame. “With 2.35, you can get the top or the bottom,” he says. “But with IMAX you get the whole robot in there.



When people see this on a six-story screen, I think it's going to be incredible."

To pull out the 2.35, the crew used a separate camera. "It wasn't an up-and-down pan and scan," Smith says. "We wanted actual camera moves. So a nodal camera pulled the 2.35 crop out, but we put these animated crop cameras together with Michael's approval all the way. And, it wasn't just a matter of 2K and 4K. It was what the crop looked like for [going from] VistaVision to anamorphic, too. We spent a lot of time getting the most for every pixel so it was as seamless as possible for every audience."

Bay made sure that viewers watching the 35mm film saw plenty of action, too. "Michael really got on us," White says. "He told us we had to pay attention to what the 2.35 version looked like and that went all the way from animation to how we composited the elements. He didn't want an explosion that was halfway out of the 2.35."

Adding to ILM's IMAX work was the need to film new elements for the effects-heavy shots. "We have an extensive element library for fire, dust, smoke, and so forth," White says. "But we scanned a lot of those elements at 2K resolution and they wouldn't hold up on IMAX. So we had to go out and shoot new elements."

In addition, although ILM had IMAX plates to start with for many of the shots, Bay had designed camera moves that the studio couldn't accomplish with the plates they had. "We sent out a virtual background team on location and they took photographs of the entire environments," White says.

"They shot spheres of images with a nodal camera up on a crane or tripod," White says. "They had to be flexible and really fast because often the only time we

could shoot spheres was over lunch." Back at ILM, the digimatte team led by **Richard Bluff** built IMAX-resolution background plates for the effects crew to use with their virtual cameras.

"It was a challenge that the bigger frames made bigger," Smith says. "It's just slower and a lot more work for the artists. And, pixels aside, we looked at the model resolution in a more detailed way. We pushed beyond anything we had done before."

The Devastator is a great example. "Michael [Bay] said, 'OK, you guys. This is going to be on a screen five or six stories tall. It can't look dead anywhere.' So we went back through and added a layer of

that detail as we went," Smith says.

**Dave Fogler** supervised the team of around 25 modelers and viewpainters (texture mapping) who worked on the film. "More often than not, we worked with 2K maps," he says. "But we had lots and lots and lots of them for individual parts. The reason is that things start to slow down once you go to 4K. So we had a collection of parts with 2K maps and if they didn't work in IMAX we'd go to 4K."

"Lots and lots and lots" is an understatement. The viewpainters created 6,467 texture maps for Devastator alone — 32 GB of textures. "On an average show, we keep one viewpainter and one modeler on

to the end to keep an eye on things," Fogler says. "On this film, we had a crew of six or seven adding details and damage, and every time we had an IMAX shot, we'd cross our fingers, see what we could see, then go in and add nuts and bolts."

Despite the extra work, the crew is understandably amped about the film, about the IMAX version of the film, and about working with Michael Bay. "What can possibly compare to seeing Optimus Prime at actual size fighting

Megatron in a forest?" Smith asks. "It's not like [Bay] picked boring sequences. He picked the most astounding sequences in the movie. Imagine Devastator taking down one of the pyramids in full IMAX."

Adds White: "You always have a couple signature shots on movies that everyone wants to do because they're so cool. What's incredible about this film is that you look through every sequence of the film and they all have signature shots. There's really no shot that isn't pushed to an incredible level."

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*Optimus Prime was rendered at 4K for a sequence in the IMAX DMR edition of Revenge.*

detail. Tiny hoses, wires, ladders, little details that show you how big the thing is. The challenge wasn't only when the robot is far away. When you look at his hand or his arm in IMAX, he's not just a creature. He's individual small parts at 4K resolution."

Modelers built Devastator specifically for these high-resolution shots because the megaton menace spends most of its time in IMAX res. Optimus, however, spends as much time in 35mm as in IMAX, so the key for that robot was in painting high-res textures. "We knew the damage to Optimus would be in high res, so we added



\* New listing.  
Underlined titles are 3D  
Updated information is printed in **bold**.  
Unless noted, all films are being shot in 15/70  
and will run about 40 minutes.

**Red Crabs 3D: Australia's Christmas Island**  
Mark Simpfendorfer Productions; distributor: **BIG & Digital (N.A.), Offset Films (int'l)**; director: Mark Simpfendorfer; producers: Adrienne Barba, Karen Wilkinson; DP: Stuart Wilkinson; script: Mark Simpfendorfer; executive producer: Mark Simpfendorfer. 3D. Release: **Fall 2009**.

- August: Shooting new real-time material with a dual-camera Red 4K rig to replace some time-lapse footage.

#### **A Christmas Carol: An IMAX 3D Experience**

Walt Disney Pictures; distributor: Buena Vista Pictures; director: Robert Zemeckis; producers: Steve Starkey, Robert Zemeckis, Jack Rapke; DP: Robert Presley; script: Robert Zemeckis; score: Alan Silvestri. Cast: Jim Carrey, Gary Oldman, Colin Firth, Robin Wright Penn. 3D. Release: Nov. 6.

- Film was animated using performance capture technology and will be converted to 15/70 and IMAX digital 3D with the IMAX DMR process.

#### **Avatar: An IMAX 3D Experience**

Lightstorm Entertainment; distributor: Twentieth Century Fox; director: James Cameron; producers: James Cameron, Jon Landau; DP: Mauro Fiore; script: James Cameron; score: James Horner. Cast: Sam Worthington, Zoe Saldana, Stephen Lang, Michelle Rodriguez, Sigourney Weaver. 3D. Release: Dec. 18.

- Film is being shot in digital 3D and will be converted to 15/70 and IMAX digital 3D with the IMAX DMR process.

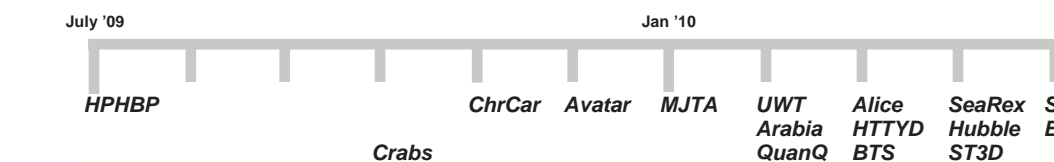
#### **Magic Journey to Africa**

Orbita Max; distributor: Giant Screen Films; director, producer, writer: Jordi Llompart; DP: Tomás Pladevall; stereographer: William Reeve. 3D. Release: **Jan. 8, 2010**.

- CGI and animation work have begun.
- The orchestra of Barcelona's Gran Teatre del Liceu will record the film's original score.

#### **Ultimate Wave Tahiti**

Stephen Low Company; distributor: K2 Communications/Stephen Low Company; director: Stephen



Low; producer: Pietro L. Serapiglia; DP: Mark Poirier; script: Stephen Low, Alexander Low; executive producers: K2 Communications, Jeff Cutler, Mark Kresser, Terry Hardy. Cast: Kelly Slater. 3D. Release: Feb. 12, 2010.

- Principal photography will conclude in Tahiti in August.

#### **Arabia 3D (wt)**

MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; producer: Greg MacGillivray; DPs: Brad Ohlund (topside), Howard Hall (underwater); script: Jack Stephens. 3D. Release: Feb. 14, 2010.

- Principal photography is complete.
- November 2008 – July 2009: 3D animation and special effects are being produced.
- Premiere will be held at the GSCA conference in September.

#### **Quantum Quest**

Jupiter 9 Productions, Digimax Studios; distributor: Jupiter 9; director: Harry Kloor; producers: Harry Kloor, Ellen Goldsmith-Vein, Jon Vein, Teddy Zee, Jeff Yang; script: Harry Kloor; score: Shawn K. Clement. 3D. Cast: Neil Armstrong, William Shatner, Samuel L. Jackson, Chris Pine, Amanda Peet, Sandra Oh, Jason Alexander. 3D. Release: **February 2010**.

- The voice cast has been recorded and animation has begun.

#### **Alice In Wonderland: An IMAX 3D Experience**

Walt Disney Pictures; distributor: Walt Disney Pictures; director: Tim Burton; producers: Tim Burton, Joe Roth, Jennifer Todd, Suzanne Todd, Richard D. Zanuck; DP: Dariusz Wolski; script: Linda Woolverton, based on the story by Lewis Carroll. Cast: Johnny Depp, Anne Hathaway, Michael Sheen, Helena Bonham Carter, Alan Rickman, Mia Wasikowska, Stephen Fry. 3D. Release: March 5, 2010.

- Film will be converted to 15/70 and IMAX digital 3D with the IMAX DMR process.

#### **How to Train Your Dragon: An IMAX 3D Experience**

DreamWorks Animation; distributor: DreamWorks; director: Peter Hastings; producer: Bonnie Arnold. Cast: Voices of Gerard Butler, Jonah Hill, Jay Baruchel, America Ferrera. 3D. Release: March 26, 2010.

- Film will be converted to 15/70 and IMAX digital 3D with the IMAX DMR process.

#### **Beyond the Summit: Learning to Fly\***

Realize the great dream of humans: being able to fly, like the birds, without motors.

Miro Productores; distributor: tbd; director: Gustavo Montalvo; co-producers: Alejandro Perez Rayon, Gustavo Montalvo, Luis Marquez; DPs: Erika Licea, Eric Goethals, Emiliano Fernandez, Emiliano Villanueva; script: Gustavo Montalvo; executive producer: Luis Marquez. Cast: Mariano Castela, Adrian Gutierrez, Ioulia Malkova, Gustavo Montalvo, Alejandro Perez, Leonardo Torres. Release: March 2010.

- May, June: more than 11 hours of filming in helicopters, capturing 70% of the film's footage.
- August-October: Will shoot time-lapse footage, more helicopter aeriels, and inserts.

#### **Sea Rex**

N3D Land Production; distributor: Giant Screen Films; directors: Ronan Chapalain, Pascal Vuong; producer: Pascal Vuong; DP: Christophe Grellie; script: Pascal Vuong, Nathalie Bardet; score: Franck Marchal; executive producer: Dominique Rigaud. 3D. Release: March 2010.

- A 15-minute version premiered in Paris in June.

#### **Hubble 3D**

Imax Corporation, Warner Bros.; distributor: Imax Corporation; director, producer, writer: Toni Myers; associate producer: Judy Carroll; DP: James Neihouse and the astronauts; executive producer: Graeme Ferguson. 3D. Release: Spring 2010.

- Have filmed training of STS-125 astronauts since late 2007.
- May: Filmed launch of space shuttle Atlantis and repairs of the Hubble Space Telescope.

#### **Sea Turtles 3D (wt)**

3D Entertainment Ltd.; distributor: 3D Entertainment Distribution Ltd.; director: Jean-Jacques Mantello; producer: François Mantello; DP: Gavin McKinney. 3D. Release: Spring 2010

- Filming will continue in the second half of 2009.

#### **Shrek Goes Fourth: An IMAX 3D Experience**

DreamWorks Animation; distributor: DreamWorks; director: Mike Mitchell; script: Josh Klausner; DP: Yong Duk Jhun. Cast: Voices of Mike Myers, Eddie Murphy, Cameron Diaz, Antonio Banderas. 3D. Release: May 12, 2010.

- Film will be converted to 15/70 and IMAX digital 3D with the IMAX DMR process.

#### **Extreme Rescue 3D (wt)**

Stephen Low Company/Air Lift Films; distributor: K2 Communications; director: Stephen Low; producer: Pietro Serapiglia; executive producers: Bob Kresser, Jan Baird. 3D. Release: **May 2010**.

- June: Filmed humanitarian aid and disaster response training exercise in the Mojave Desert.
- Summer: On call to film real-life rescues.

#### **Aftershock \***

The film centers on the life-changing moments and psychological dimensions of a seven year-old-girl who survived the 1976 Tangshan earthquake, which killed more than 240,000 people.

China Film Group, Huayi Bros. Media Corporation; distributor: tbd; director: Feng Xiaogang. Release date: July 28, 2010.

- Film will be converted to 15/70 and IMAX digital 3D with the IMAX DMR process.

#### **Around the World in 50 Years**

nWave Pictures; distributors: **Universal Music Group (US), Studio Canal (Europe)**; director: Ben Stassen; producers: Ben Stassen, Domonic Paris; script: Domonic Paris; score: tbd; executive pro-



Shrek4  
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ATW50 LOF RME WTP

ducer: Eric Dillens. 3D. 90 min. Cast: Voices of Melanie Griffith, Stacy Keach, Tim Curry, Anthony Anderson. Release: 2010.

- Production/animation started in Brussels in 2007.
- The film is scheduled to be completed in the fall, for a release in 2010.

### **Legends of Flight**

Jetliner Films, Inc.; distributor: K2 Communications; director: Stephen Low; producer: Pietro Serapiglia; DP: William Reeve; script: Stephen Low; executive producers: Robert Kresser, Jan Baird. 3D. Release: 2010.

- June: filmed "final assembly" of the Boeing 787 Dreamliner in Seattle
- Final footage needed is "first flight" of 787.

### **Rocky Mountain Express** (wt)

Stephen Low Company; distributor: K2 Communications; director: Stephen Low; producers: Pietro Serapiglia, Alexander Low. Release: 2010.

### **We The People**

Inland Sea Productions; distributor: Gather Media, Inc.; directors, producers: John Altman, Aimee Larabee; live action director: Joel Feigenbaum. Narrator: Kenny Rogers. Release: 2010.

- Principal photography is complete.
- Editing continues.

### **Outside In**

SV2 Studios; distributor: tba; director, producer, writer: Stephen Van Vuuren; score: Ferry Corsten, Samuel Barber, Stephen van Vuuren; executive producer: Stephen Van Vuuren. Release: late 2010.

### **To the Arctic 3D** (wt)

MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; co-directors: Adam Ravetch, Sarah Robertson; producers: Greg MacGillivray, Shaun MacGillivray; script: Mose Richards; DPs: Bob Cranston, Brad Ohlund, Greg MacGillivray, Jack Tankard, Adam Ravetch; executive producer: Harrison Smith. 3D. Release: Feb. 14, 2011.

- June: Filmed in the Arctic Refuge in Alaska.

### **Running With Bulls** \*

Running with Bulls takes you to the streets of Pamplona to the world famous spectacular Fiesta. Celebrate life in this family-friendly fiesta of culture, history, energy, and the spirit of Spain.

San Fermin Films; distributor: BIG & Digital; director: Aubrey Powell; producer: Christopher Cary. 3D. Release: February 2011.

- July: Filming 2009 running of the bulls and Fiesta in Pamplona, Spain.

### **Polar Quest** \* (wt)

Polar Quest will celebrate the wonder and beauty of our polar extremes as they are today, while reminding audiences what is at stake as global warming continues to affect the planet.

Science North; distributor: Science North; director, producer: David Lickley; DPs: Felipe Teixeira, Reed Smoot; script: Stephen Low; executive producer: Jim Marchbank. Release: June 2011.

- Fall 2008: Filmed scenics and aerials on Northern Baffin Island in the Arctic.
- July: Scouting on an icebreaker in the Northwest Passage.
- Filming will resume next spring.



Champion surfer Kelly Slater being filmed in Tahiti by surf DP Mike Prickett with the Gemini 3D camera for Ultimate Wave.



## Premiering This Summer

### ***Harry Potter and the Half-Blood Prince: An IMAX 3D Experience***

“Emboldened by the return of Lord Voldemort, the Death Eaters are wreaking havoc in both the Muggle and wizarding worlds and Hogwarts is no longer the safe haven it once was. Harry suspects that new dangers may lie within the castle, but Dumbledore is more intent upon preparing him for the final battle that he knows is fast approaching. He needs Harry to help him uncover a vital key to unlocking Voldemort’s defenses — critical information known only to Hogwarts’ former Potions Professor, Horace Slughorn. With that in mind, Dumbledore manipulates his old colleague into returning to his previous post with promises of more money, a bigger office...and the chance to teach the famous Harry Potter.

“Meanwhile, the students are under attack from a very different adversary as

teenage hormones rage across the ramports. Harry’s long friendship with Ginny Weasley is growing into something deeper, but standing in the way is Ginny’s boyfriend, Dean Thomas, not to mention her big brother Ron. But Ron’s got romantic entanglements of his own to worry about, with Lavender Brown lavishing her affections on him, leaving Hermione simmering with jealousy but determined not to show her feelings. And then a box of love potion-laced chocolates ends up in the wrong hands and changes everything.

“As romance blossoms, one student remains aloof with far more important matters on his mind. He is determined to make his mark, albeit a dark one. Love is in the air, but tragedy lies ahead and Hogwarts may never be the same again.

“Warner Bros. Pictures presents *Harry Potter and the Half-Blood Prince*, the sixth installment of the film franchise based on the beloved novels by J.K. Row-

ing. Once again heading the cast, Daniel Radcliffe, Rupert Grint, and Emma Watson reprise their roles as young wizards Harry Potter, Ron Weasley, and Hermione Granger. Other returning cast members include Helena Bonham Carter, Robbie Coltrane, Michael Gambon, Alan Rickman, and Maggie Smith”

Directed by David Yates, produced by David Heyman and David Barron, written by Steve Kloves. Lionel Wigram served as executive producer. Distributed worldwide by Warner Bros. Pictures, it opens in conventional theaters worldwide on July 15.

The film’s opening sequence has been digitally converted to 3D exclusively for the IMAX edition, which will open on July 15 in most international locations and in select IMAX theaters in New York, Chicago, and Los Angeles. It will open in all other IMAX theaters throughout North America on July 29.



*Michael Gambon, playing Professor Dumbledore, on the set of Harry Potter and the Half-Blood Prince. Director David Yates at right*

Warner Bros. Pictures

## DEALS

(from **BIZ** on page 5)

### Fleet theater renamed

The first IMAX Dome theater in the world, at the **Reuben H. Fleet Science Center** in San Diego, CA, has been renamed the **Eugene Heikoff and Marilyn Jacobs Heikoff Dome Theater** in recognition of a gift from Mrs. Heikoff's brother and sister-in-law. The rededication of the theater launched the second phase of a \$20 million capital campaign that has already raised \$14 million from 50 donors.

Phase 1 of the plan saw the 36-year-old theater renovated last year with new seats and carpet, and a new **Spitz NanoSeam dome** (see *The Biz*, *LFX*, December 2008). Phase 2 will fund the development of a digital studio for the production of educational content for the theater's digital fulldome projection system.

### Harrisburg helping with film

The **Whitaker Center for Science and the Arts** in Harrisburg, PA, is providing educational support for a new giant-screen film about the Chesapeake Bay watershed that will be hosted by oceanographer **Phillippe Cousteau**, grandson of noted conservationist **Jacques-Yves Cousteau**. **EarthEcho International**, a non-profit environmental organization founded by Phillippe, is producing the film, and has selected **DNP Studios** of Orlando, FL, to be the production company.

According to **EarthEcho** co-founder **Andrew Snowwhite**, the government of Pennsylvania has approved some preproduction funding for the US\$6 million project, and support is being sought from sponsors and other state governments in the region.

Filming is expected to start next year for a release to giant screen theaters in about two years.

### Imax names Gary Moss COO

Imax Corporation has appointed **Gary Moss** to the newly created position of

## PERSONNEL

chief operating officer. He will be responsible for "overseeing the company's operations, leading and assisting the organization as it executes the company's business strategy, refining performance management systems, and focusing on the integrated operation of all business units," according to a press release. He will report to CEO **Richard Gelfond**.

The 50-year-old Canadian comes to Imax from Live Nation subsidiary Concert Productions International, a promoter of rock concerts, where he served as COO and CFO for four years. Before that he was vice president of finance at EMI Group Canada for nine years, and in the same position at Sega Canada for two years. He is a chartered accountant, and holds a Bachelor's of Commerce degree from the University of KwaZulu-Natal in South Africa.

### Kathryn Chapman is in Philly

**Kathryn Chapman**, formerly manager of the Omnimax theater at the **Museum of Science and Industry** in Chicago, has taken a similar position at the **Franklin Institute** in Philadelphia. As director of theaters, she tells *LFX* she will "oversee operations and programming for the **Tuttleman IMAX Theater**, the **Franklin Digital 3D Theater**, the **Fels Planetarium**, and the **Musser Live Science Theater**." She replaces **Art Mercurio**, who left the position in May.

Chapman had been with MSI since 1993, working for six years as projectionist and admissions representative before becoming manager of the museum's 342-seat IMAX Dome theater. She held that position, adding other responsibilities over time, from 1999 until this year. Chapman holds a Bachelor's in the Liberal Arts from Columbia College in Chicago.



Chapman

## Worldwide LF Theater Inventory

As of July 1, 2009

By Manufacturer							
Mfr	Af	As	Eu	ME	NA	SA	Tot
CDC		3	1		7		11
GOTO		20		1			21
IMAX	3	60	48	8	268	5	392
IWRK		16	4		16	1	37
KINO		1	3		4		8
MEGA	1	3	6	1	15		26
Other		7	9		2		18
Total	4	110	71	10	312	6	513

By Format and Operator Type						
C = Commercial Standalone CM = Multiplex			CT = Theme Park I = Institutional			
		C	CM	CT	I	Total
Africa	8/70				1	1
	15/70		2		1	3
	Total		2		2	4
Asia/Pac	D		6			6
	8/70	3		4	20	27
	10/70			2	18	20
	15/70	11	19	2	25	57
	Total	14	25	8	63	110
Europe	D		5			5
	8/70	3	5	4	10	22
	15/70	7	20	5	12	44
	Total	10	30	9	22	71
Middle East	8/70		1			1
	10/70				1	1
	15/70	1	5		2	8
	Total	1	6		3	10
North America	D		84			84
	8/70	6	5	1	25	37
	15/70	26	73	3	89	191
	Total	32	162	4	114	312
South America	8/70				1	1
	15/70	1	3		1	5
	Total	1	3		2	6
World	D		95			95
	8/70	12	11	9	57	89
	10/70			2	19	21
	15/70	46	122	10	130	308
	Total	58	228	21	206	513

By 2D / 3D			
	2D	3D	Total
Africa	3	1	4
Asia/Pac	68	42	110
Europe	31	40	71
ME	2	8	10
NA	104	208	312
SA	2	4	6
Total	210	303	513



# Bookings: Summer 2009 by Film

## 1,243 bookings of 104 films in 399 theaters

Listings shown in **bold face** below are new or updated listings. The rest are unchanged from the previous month's issue.

The data on the following pages are *not* warranted to be comprehensive or accurate in every detail, despite our best

efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thoroughness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 29.

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
300	Monterey CA	5/15/09		Paris Geo	6/10/09	12/31/09		Garden City	8/8/08	9/09	
3DSun	Washington NASM	3/14/09	3/13/10	Poznan CC	6/13/08	6/30/09		Glasgow	5/1/09	4/10	
AEK	Copenhagen	2/9/09	2/8/10	Prague CC	3/19/09	12/31/09		Guayaquil	2/13/09	2/10	
	Townsville	6/28/08	6/27/09	Quebec	6/1/09	12/31/09		Kuwait SCK	10/1/08	9/30/09	
Africa	Victoria DCI	6/5/09		Singapore DC	4/1/09	12/31/09		Lodz CC	10/30/08	9/30/09	
AfricAdv	Chattanooga	7/1/09	9/30/09	Sinsheim	6/1/09	12/31/09		London BFI	10/3/08	12/4/09	
	Lehi	10/17/08	10/16/09	Tarentum Cmk	4/17/09	12/31/09		Louisville NA	8/15/08	9/25/09	
	Prague CC	7/1/09	12/31/09	Virginia Beach AMSC	6/1/09	12/31/09		Lucerne	12/1/08	11/30/09	
	Quebec	6/16/08	9/30/09	Warsaw CC	6/13/08	6/30/09		Mexicali	12/20/08	6/20/09	
	Sacramento Imx	3/6/09	9/30/09	Paris Geo	6/10/09		Montreal SC	9/30/08	6/30/09		
	Winnipeg	10/10/08	10/9/09	Apple Valley Imx	2/1/09	11/30/09		Moscow Nes	8/22/08	8/21/09	
AIWC	San Diego RHF	6/09	9/09	Atlanta FSC	2/20/09	10/31/09		Prague CC	1/8/09	1/7/10	
Alamo	San Antonio 2D			Barcelona	3/15/08	1/1/10		Saint Louis SC	3/5/09	8/19/09	
Alaska	Indianapolis Imx	6/26/09		Berlin CS	6/15/09	12/30/09		Schenectady	7/1/09	6/30/10	
AlienAdv	Shanghai STM 3D	6/15/09	6/14/10	Birmingham UK	10/24/08	1/1/10		Sinsheim	4/2/09	4/10	
AllAcces	Atlanta FSC	7/3/09		Bradford	5/25/08	1/1/10		Speyer Imax	12/18/08	12/17/09	
Alps	Chandigarh	10/1/08	9/30/09	Calgary TWS	4/1/09	4/1/10		Sudbury	7/1/09	10/1/09	
	Fort Worth	8/8/09	8/7/10	Galveston	6/15/09	12/31/09		Boston MOS	5/28/04		
	Hong Kong SM	8/1/08	7/30/09	Garza Garcia	1/5/09	9/30/09		Calgary TWS	3/20/05		
	Indianapolis Imx	5/14/09		Guayaquil	2/15/09	12/31/09		Charleston WV	5/9/09	7/10/09	
	Jersey City	6/15/09	6/15/10	Hutchinson	3/18/09	8/09		Des Moines	4/7/06		
	Madrid	9/15/08	9/14/09	Indianapolis Imx	2/1/09	8/30/09		Harrisburg	2/13/09	6/30/09	
	Richmond SMV	2/1/09	6/25/09	Kansas City Sci	5/1/09	9/30/09		Jersey City	5/30/09	1/31/10	
	Sioux Falls	6/1/09	5/31/10	Little Rock AEC	7/1/09	1/31/10		Richmond SMV	2/6/09	2/10	
	Tijuana	8/1/08	9/1/09	London SM	5/25/07	12/31/09		Shijiazhuang	4/1/09	10/31/09	
	Toronto OSC	12/15/08	9/30/09	Madrid	3/15/08	12/31/09		Spokane	8/20/04		
Amazon	Boston MOS	2/13/09	6/13/09	McMinnville	4/1/09	6/30/09		Sudbury	3/1/09	2/10	
	Sioux Falls	6/1/09	5/31/10	Mexicali	5/22/09	12/31/09		FSOS			
Animalop	Detroit SC	3/14/09	3/13/10	Myrtle Beach DCI	3/20/09	12/31/09		Galapago			
	Houston MNS	8/10/09	12/18/10	New Orleans	4/1/09	12/31/09		Atlanta FSC	5/1/09	6/30/09	
	Killeen	5/1/09	4/30/10	New York AMNH	5/18/07	1/1/10		Budapest CC	9/18/08	9/17/09	
	Lubbock	11/14/08	11/3/09	Rochester MSC	9/15/08	9/1/09		Cleveland	6/27/09		
	Lucerne	6/1/09	5/31/10	Sacramento Imx	4/24/09	8/09		Guayaquil	11/16/06	11/15/09	
	Mexico City Pap	4/10/09	12/10/09	Shreveport	6/15/09	2/1/10		Grand Canyon DCI	11/1/99	12/09	
	Norwalk	6/19/09	6/18/10	Sioux Falls	6/1/09	5/1/10		Albuquerque	9/15/09	9/15/10	
	Parker	2/7/09	2/6/10	Spokane	3/5/09	10/31/09		Amneville	6/30/09	6/29/10	
	San Diego RHF	12/13/08	12/09	Sydney WBS	8/21/09	3/31/10		Cleveland	6/27/09		
	Seattle PSC 1	5/29/09	9/15/09	Taichung ST	6/1/08	6/1/09		Columbus COSI	5/30/09	12/31/09	
	Seattle PSC 2	5/23/09		Tallahassee	6/1/09	2/1/10		Denver MNS	2/13/09	8/09	
	Shreveport	9/13/08	9/13/09	Tijuana	6/1/09	12/31/09		Edmonton TWS	11/7/08	6/09	
	Tampa MOSI	12/5/08	10/09	Zion	1/15/09	7/30/09		Fort Worth	3/4/09	2/10	
	Tijuana	4/1/09	10/31/09	Birmingham UK	4/22/09		Kansas City Sci	6/3/09	5/30/10		
Antarc	Noblesville GQT	3/4/09		Bradford	7/1/09		Lubbock	6/6/08	6/09		
ATSOT	Austin	2/7/09	8/1/09	La Coruna	1/09	6/09		Lucerne	6/27/08	6/09	
Bears	Dwingeloo	12/08	12/09	Taipei AM	1/1/09	6/30/09		Memphis Pink	3/23/09	11/09	
Beavers	Hutchinson	6/17/09		Karlshamn	1/09	6/09		Mexico City Pap	2/15/09	9/30/10	
	Norwalk	3/3/09	12/3/09	Richmond SMV	6/6/09	9/7/09		Orlando SC	1/9/09	6/7/09	
	Vancouver TWS	5/1/09	12/31/09	Sioux Falls	6/1/09	5/31/10		Spokane	4/24/09	4/23/10	
BP	Taipei AM	3/29/09	9/30/09	Boston MOS	6/19/09		Stockholm	5/15/09	5/14/10		
Bugs	Edmonton Cpx	6/24/08		Detroit SC	1/10/09	7/10/09		Taipei AM	9/28/08	9/27/09	
	London BFI	6/3/08	6/3/09	Norwalk	6/19/09		Vancouver Imx	6/12/09			
	Melbourne MV	4/27/09		Nuremberg	11/15/07	11/14/09		Raleigh	1/6/09	6/09	
	Portland OMSI	7/3/09		Osaka Sun	9/1/06	7/31/09		Richmond SMV	11/1/08	6/25/09	
	Poznan CC	9/21/07		Paris Geo	4/1/07	6/30/09		Saint Felicien	5/1/09	5/1/10	
	Raleigh	5/2/08	12/12/09	Poitiers Imax 3D	2/1/07	1/31/10		Charlotte DP	7/11/08	7/14/09	
	Sofia CC	9/21/07		Reading RCT I	11/2/08	6/30/09		Pittsburgh CSC	2/13/09	2/15/10	
	Spokane	9/21/06		Shanghai STM 3D	7/1/08	6/30/09		Winnipeg	5/1/09	4/30/10	
	Tijuana	10/30/06		Townsville	7/17/06	7/6/09		Berlin CS	4/5/01		
CDS	Kaohsiung	1/1/09	6/30/09	Valencia Spn	7/1/08	6/30/09		Madrid	6/12/02		
CM	San Jose Tech	6/1/09	8/31/09	Washington NMNH	9/26/08	10/31/09		Melbourne MV	4/09		
CRA	Louisville SC	7/1/09		Tampa MOSI	7/10/09		Moscow Nes	1/1/04			
	Cairo EMA	7/5/08	7/4/09	Al Khobar	10/1/08	9/30/09		Sydney WBS	4/09		
	Dallas MNS	3/7/09	9/24/09	Columbus GA	4/20/09	9/3/09		San Simeon DCI	8/17/96		
	Dayton	6/6/09	9/9/09	Madrid	7/1/08	12/31/09		Calgary TWS	2/1/09	1/31/10	
	Hartberg	6/2/08	6/1/09	Sioux Falls	6/1/09	5/31/10		Charleston WV	3/7/09	7/10/09	
	Parker	6/6/09	11/6/09	Taipei AM	4/4/09	9/27/09		Dallas MNS	3/7/09	9/24/10	
	Richmond SMV	6/26/09	9/25/09	McMinnville	6/1/09	9/1/09		Erie	3/15/09	1/15/10	
	Saint Augustine	4/13/09	11/30/09	Chantilly	12/10/04	10/15/09		Hague	6/15/07	9/30/09	
	Sioux Falls	6/1/09	5/31/10	Corpus Christi	2/3/05	10/31/09		Sioux Falls	1/24/09	5/22/10	
CTPA	Fort Lauderdale	6/5/09		Dayton	12/3/04	10/15/09		Toronto OP	5/16/09	11/3/09	
CV	Karlshamn	1/09	6/09	Garden City	12/10/04	10/15/09		Albany NY Reg	7/29/09	9/09	
Cyberwor	Ahmedabad	1/6/09	12/13/09	Huntsville	3/1/09	8/31/09		Alexandria AMC	7/29/09	9/09	
	Hong Kong BEA	11/6/08	11/5/09	McMinnville	3/21/07	10/09		Aliso Viejo Reg	7/29/09	9/09	
D&W3D	Anneville	6/1/09	12/31/09	Pensacola	4/10/07	10/09		Altamonte AMC	7/29/09	9/09	
	Berlin CS	3/13/08	12/31/09	Salt Lake City CP	6/5/09	9/5/09		Amsterdam PN	7/15/09	9/09	
	Boston NEA	2/15/08	12/31/09	Sioux Falls	5/23/09	10/2/09		Anaheim	7/29/09	9/09	
	Chattanooga	5/23/08	6/30/09	Washington NASM	3/11/05	10/09		Ankara AFM	7/15/09	9/09	
	Col Springs Cmk	4/17/09	12/31/09	Aguascalientes	2/27/09	8/27/09		Apple Valley Imx	7/29/09	9/09	
	Copenhagen	4/3/09	12/09	Amneville	11/1/08	10/31/09		Arcadia AMC	7/29/09	9/09	
	Galveston	3/13/09	12/31/09	Baltimore MSC	10/15/08	8/09		Atlantic City	7/29/09	9/09	
	Kansas City Sci	9/5/08	6/30/09	Berlin CS	12/1/08	11/30/09		Auckland Sky	7/15/09	9/09	
	Katowice CC	6/13/08	6/30/09	Budapest CC	5/7/09	12/09		Augusta Reg	7/29/09	9/09	
	Krakow CC	6/13/08	6/30/09	Calgary TWS	11/8/08	11/7/09		Austin	7/29/09	9/09	
	Lehi	5/22/09	12/31/09	Charlotte DP	1/9/09		Aventura AMC	7/29/09	9/09		
	Moscow Nes	6/10/08	6/30/09	Edmonton TWS	6/22/09	10/9/09		Baltimore AMC	7/29/09	9/09	
	Nuremberg	3/13/08	12/31/09	Galveston	6/17/09		Baltimore MSC	7/29/09	9/09		
							Bangkok	7/15/09	9/09		



Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
	Barakaldo Yel	7/15/09	9/09		Melbourne HCL	7/15/09	9/09		Philadelphia	10/20/08	6/3/09
	Beijing CFM	7/15/09	9/09		Melbourne MV	7/29/09	9/09		Shakopee	5/12/09	11/1/09
	Beijing UME	7/15/09	9/09		Mesquite AMC	7/29/09	9/09	JTM	Sioux Falls	6/1/09	5/31/10
	Beijing Wan	7/15/09	9/09		Mexico City Per Cpl	7/15/09	9/09		Al Khobar	4/24/09	4/23/10
	Bellevue LSC	7/29/09	9/09		Mexico City Uni Cpl	7/15/09	9/09		Dearborn	1/21/09	1/1/10
	Bensalem AMC	7/29/09	9/09		Midlothian Reg	7/29/09	9/09		Durban	5/15/09	12/31/09
	Berlin CS	7/15/09	9/09		Mississauga Cpx	7/29/09	9/09		<b>Houston MNS</b>	<b>7/1/09</b>	
	Birmingham UK	7/15/09	9/09		Monterrey Cpl	7/15/09	9/09		Jakarta	4/20/09	
	Bradford	7/29/09	9/09		Montreal Cpx	7/29/09	9/09		Kuwait SCK	3/26/09	
	Branson	7/29/09	9/09		Morrow AMC	7/29/09	9/09		<b>San Diego RHF</b>	<b>3/19/09</b>	
	Brooklyn SB Reg	7/29/09	9/09		Moscow NA	7/15/09	9/09		Toronto OSC	2/7/09	9/7/09
	Buenos Aires NA	7/29/09	9/09		Moscow Nes	7/15/09	9/09		Victoria DCI	5/1/09	
	Buford Reg	7/29/09	9/09		Mumbai	7/15/09	9/09	L&C	Dearborn	9/26/08	9/26/09
	Burbank AMC	7/29/09	9/09		Nashville Reg	7/29/09	9/09		Dongguan Wan	12/28/08	12/31/09
	Calgary Cpx	7/29/09	9/09		Natick JF	7/29/09	9/09		Saint Augustine	4/18/07	
	Camarillo Reg	7/29/09	9/09		National City AMC	7/29/09	9/09	LivingSe	Yellowstone	6/15/02	
	Changchun Wan	7/15/09	9/09		New Rochelle Reg	7/29/09	9/09		<b>Milwaukee</b>	<b>6/17/09</b>	
	Changsha Wan	7/15/09	9/09		New York 34 AMC	7/29/09	9/09		Mobile	6/8/09	9/7/09
	Charlotte Reg	7/29/09	9/09		New York Emp AMC	7/29/09	9/09		Sioux Falls	6/1/09	5/31/10
	Cherry Hill AMC	7/29/09	9/09		New York LS AMC	7/15/09	9/09	LOLL	Loch Lomond	7/24/02	
	Chicago Imx	7/29/09	9/09		Newport AMC	7/29/09	9/09	MagDes	Ahmedabad	5/25/09	5/24/10
	Chicago MSI	7/15/09	9/09		Olathe AMC	7/29/09	9/09		Hong Kong BEA	11/6/08	11/5/09
	City of Industry AMC	7/29/09	9/09		Orange Park AMC	7/29/09	9/09		KSC 2	9/23/05	
	Col Springs Cmk	7/29/09	9/09		Orlando WL Reg	7/29/09	9/09		Nanjing YSTC	12/15/08	12/14/09
	Columbia AMC	7/29/09	9/09		Osaka 109	7/15/09	9/09		Toulouse	2/5/09	1/4/10
	Columbus AMC	7/29/09	9/09		Oviedo Yel	7/15/09	9/09	MJTTM	Norwalk	1/16/09	6/18/09
	Concord AMC	7/29/09	9/09		Paris Gau	7/15/09	9/09	MOE	Boston MOS	7/1/06	6/30/09
	Cuernavaca Cmx	7/15/09	9/09		Perth HCL	7/15/09	9/09		Columbus GA	3/19/09	7/2/09
	Cupertino AMC	7/29/09	9/09		Philadelphia	7/29/09	9/09		Guayaquil	3/1/09	3/1/10
	Dallas Cmk	7/29/09	9/09		Phoenix AMC	7/29/09	9/09	MOF	Chantilly	1/30/09	9/30/09
	Danvers AMC	7/29/09	9/09		Portage GQT	7/29/09	9/09		McMinnville	10/1/08	9/12/10
	Dearborn	7/29/09	9/09		Prague CC	7/15/09	9/09		Pensacola	11/8/96	
	Deer Park Reg	7/29/09	9/09		Providence NA	7/29/09	9/09	MOTGL	Chicago MSI	2/13/09	10/09
	Denver CC Reg	7/29/09	9/09		Raleigh	7/29/09	9/09		<b>Detroit SC</b>	<b>7/31/08</b>	<b>7/31/10</b>
	Dubai IBSM	7/15/09	9/09		Reading JF	7/29/09	9/09		Duluth	2/09	2/10
	Dublin Reg	7/29/09	9/09		Reading RCT	7/29/09	9/09		<b>Milwaukee</b>	<b>6/13/08</b>	<b>6/15/10</b>
	Edmonton Cpx	7/29/09	9/09		Richmond Cpx	7/29/09	9/09		<b>Niagara Can DCI</b>	<b>4/8/09</b>	<b>9/13/09</b>
	El Dorado Hills Reg	7/29/09	9/09		Rochester Cmk	7/29/09	9/09		Saint Augustine	3/20/09	10/15/09
	Emeryville AMC	7/29/09	9/09		Saco Zya	7/29/09	9/09		Saint Louis SC	9/19/08	6/30/09
	Escondido Reg	7/29/09	9/09		Saint Augustine	7/29/09	9/09	MOTN	Toronto OSC	5/9/08	
	Fairfield Reg	7/29/09	9/09		Saint Louis Weh	7/29/09	9/09		Chandigarh	10/1/08	9/30/09
	Fitchburg Ker	7/29/09	9/09		Saint Paul AMC	7/29/09	9/09		Dayton	6/6/09	9/9/09
	Fort Lauderdale	7/29/09	9/09		Saint Petersburg NA	7/15/09	9/09		Norwalk	7/1/08	6/30/09
	Fort Myers Reg	7/29/09	9/09		San Antonio San	7/29/09	9/09		Seattle PSC 1	10/1/08	9/15/09
	Garden City	7/29/09	9/09		San Diego AMC	7/29/09	9/09	Mummie3D	<b>Barcelona</b>	<b>1/1/08</b>	<b>1/1/10</b>
	Garland AMC	7/29/09	9/09		San Diego Reg	7/29/09	9/09		Bradford	2/17/09	2/15/10
	Glasgow	7/15/09	9/09		San Francisco AMC	7/15/09	9/09		Buenos Aires NA	2/15/09	12/31/09
	Gloucester Cpx	7/29/09	9/09		San Jose AMC	7/29/09	9/09		<b>Gatineau</b>	<b>2/1/09</b>	<b>12/31/09</b>
	Grand Blanc NCG	7/29/09	9/09		Santa Clara AMC	7/29/09	9/09		Kuwait SCK	6/19/08	6/12/09
	Grand Rapids Cel	7/29/09	9/09		Sao Paulo	7/15/09	9/09		<b>Madrid</b>	<b>1/1/08</b>	<b>1/1/10</b>
	Graz CX	7/15/09	9/09		Seattle PSC 2	7/29/09	9/09		Moscow Nes	12/10/08	6/12/09
	Greenwich Ode	7/29/09	9/09		Seattle TP Reg	7/29/09	9/09		Myrtle Beach DCI	3/20/09	12/31/09
	Guadalajara Cpl	7/15/09	9/09		Seoul CGV	7/15/09	9/09		Raleigh	3/6/09	11/1/09
	Guayaquil	7/15/09	9/09		Seoul Wanh CGV	7/15/09	9/09		<b>Regina</b>	<b>3/15/09</b>	<b>11/1/09</b>
	Halifax	7/29/09	9/09		Shanghai PC	7/15/09	9/09		<b>Sioux Falls</b>	<b>6/1/09</b>	<b>5/1/10</b>
	Hamilton AMC	7/29/09	9/09		Shobu 109	7/15/09	9/09		<b>Sydney WBS</b>	<b>8/4/09</b>	<b>3/31/10</b>
	Hampton	7/29/09	9/09		Simi Valley Reg	7/29/09	9/09	Mummies	<b>Tijuana</b>	<b>7/20/09</b>	<b>12/31/09</b>
	Harahan AMC	7/29/09	9/09		South Barrington AMC	7/29/09	9/09		Bogota Mal	9/1/08	9/1/09
	Harrisburg	7/29/09	9/09		South Gate Reg	7/29/09	9/09		Columbus COSI	3/1/09	9/1/09
	Henderson Reg	7/29/09	9/09		South Miami AMC	7/29/09	9/09		Memphis Pink	11/15/08	11/13/09
	Highlands Ranch AMC	7/29/09	9/09		Sterling Heights AMC	7/29/09	9/09		Oulu	6/10/09	6/10/09
	Homestead AMC	7/29/09	9/09		Stockton Reg	7/29/09	9/09		Pittsburgh CSC	8/29/08	8/29/09
	Hong Kong BEA	7/15/09	9/09		Stony Brook AMC	7/29/09	9/09		San Jose Tech	4/27/09	10/31/09
	Honolulu Reg	7/29/09	9/09		Sugar Land AMC	7/29/09	9/09	MVA	Valencia Reg	6/19/09	12/31/09
	Hooksett Zya	7/29/09	9/09		Suzhou SCAC	7/15/09	9/09		<b>Columbus GA</b>	<b>5/29/09</b>	
	Houston GP AMC	7/29/09	9/09		Sydney HCL	7/15/09	9/09		<b>Davenport</b>	<b>5/29/09</b>	
	Houston Reg	7/29/09	9/09		Sydney WBS	7/15/09	9/09		Raleigh	3/27/09	6/09
	Hyderabad	7/15/09	9/09		Taipei Vie	7/15/09	9/09		<b>Tempe Imx</b>	<b>6/5/09</b>	
	Ilsan CGV	7/15/09	9/09		Tampa AMC	7/29/09	9/09	MysticInd	<b>Winnipeg</b>	<b>5/30/09</b>	
	Independence AMC	7/29/09	9/09		Tampa Cha	7/29/09	9/09		Boston MOS	5/22/09	2/10
	Indianapolis Imx	7/29/09	8/09		Tarentum Cmk	7/29/09	9/09		Hyderabad	4/17/09	10/09
	Indianapolis Ker	7/29/09	9/09		Tigard Reg	7/29/09	9/09		<b>Portage GQT</b>	<b>9/30/08</b>	
	Irvine Reg	7/29/09	9/09		Toluca Cpl	7/15/09	9/09		<b>Portland OMSI</b>	<b>5/13/09</b>	
	Istanbul AFM	7/15/09	9/09		Tomball San	7/29/09	9/09	NASCAR	<b>Columbus GA</b>	<b>6/19/09</b>	
	Jacksonville AMC	7/29/09	9/09		Toronto Cpx	7/29/09	9/09		Daytona Beach	4/15/04	
	Juarez Cpl	7/15/09	9/09		Torrance AMC	7/29/09	9/09		<b>Raleigh</b>	<b>5/30/09</b>	
	Kansas City AMC	7/29/09	9/09		Tukwila AMC	7/29/09	9/09	NATM2	Albany NY Reg	5/22/09	6/09
	Kawasaki 109	7/15/09	9/09		Tulsa Cmk	7/29/09	9/09		Alexandria AMC	5/22/09	6/09
	Kennesaw AMC	7/29/09	9/09		Veracruz Cpl	7/15/09	9/09		Aliso Viejo Reg	5/22/09	6/09
	Kent AMC	7/29/09	9/09		Vienna CX	7/15/09	9/09		Altamonte AMC	5/22/09	6/09
	Kiev KT	7/15/09	9/09		Virginia Beach AMC	7/29/09	9/09		Anaheim	5/22/09	6/09
	King of Prussia Reg	7/29/09	9/09		Warsaw CC	7/15/09	9/09		Ankara AFM	5/22/09	6/09
	Knoxville Reg	7/29/09	9/09		Washington NMNH	7/29/09	9/09		<b>Apple Valley Imx</b>	<b>6/3/09</b>	<b>6/23/09</b>
	Kolkata Aer	7/15/09	9/09		West Nyack Imx	7/29/09	9/09		Arcadia AMC	5/22/09	6/09
	Kuwait 360	7/15/09	9/09		Westminster Orc AMC	7/29/09	9/09		<b>Atlantic City</b>	<b>5/27/09</b>	<b>6/4/09</b>
	Lacey Reg	7/29/09	9/09		Westminster Pro AMC	7/29/09	9/09		Augusta Reg	5/22/09	6/09
	Langley Cpx	7/29/09	9/09		Wimbledon Ode	7/29/09	9/09		Austin	5/22/09	6/09
	Las Vegas Bre	7/29/09	9/09		Woodbridge AMC	7/29/09	9/09		Aventura AMC	5/22/09	6/09
	Las Vegas RR Reg	7/29/09	9/09		Woodbridge Cpx	7/29/09	9/09		Baltimore AMC	5/22/09	6/09
	Las Vegas SA Reg	7/29/09	9/09		Woodland Hills AMC	7/29/09	9/09		<b>Baltimore MSC</b>	<b>5/27/09</b>	<b>6/18/09</b>
	Little Rock DT	7/29/09	9/09		Woodridge Cmk	7/29/09	9/09		Bangkok	5/09	6/09
	London BFI	7/15/09	9/09	HumanBod	Calgary TWS	1/09	12/09		Batavia GQT	5/22/09	6/09
	Long Beach Reg	7/29/09	9/09		Kuwait SCK	1/09	12/09		Beijing CFM	5/09	7/09
	Los Angeles CC AMC	7/29/09	9/09		Richmond SMV	2/6/09	2/10		Beijing UME	5/09	7/09
	Los Angeles NA	7/29/09	9/09		Schenectady	8/1/09	7/31/10		Beijing Wan	5/09	7/09
	Los Angeles UC AMC	7/29/09	9/09		Spokane	1/09	12/09		Bellevue LSC	5/22/09	6/09
	Malaga Yel	7/15/09	9/09		Kiev KT	4/1/08	7/31/09	ITD	Bensalem AMC	5/22/09	6/09
	Manchester NA	7/29/09	9/09		Riccione	3/8/08	3/1/10		<b>Birmingham AL</b>	<b>5/27/09</b>	<b>6/18/09</b>
	Manchester Ode	7/29/09	9/09	JGWC	Erie	11/30/08	6/30/09		Birmingham UK	5/22/09	6/09
	Manila	7/15/09	9/09	JIAC	Mobile	6/8/09	9/7/09		Bogota PA	5/09	6/09

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close	
	Boise Reg	5/22/09	6/09		<b>New Rochelle Reg</b>	<b>5/27/09</b>	<b>6/23/09</b>		Baton Rouge	3/1/09	2/28/10	
	Bradford	5/22/09	6/09		New York Emp AMC	5/22/09	6/09		Birmingham UK	12/07	12/09	
	Brooklyn SB Reg	5/22/09	6/09		New York LS AMC	5/22/09	6/09		Bogota PA	12/25/08	6/25/09	
	Buenos Aires NA	5/09	6/09		<b>Newport AMC</b>	<b>5/27/09</b>	<b>6/23/09</b>		Budapest CC	12/08	12/09	
	Buford Reg	5/22/09	6/09		Noblesville GQT	5/22/09	6/09		Calgary TWS	12/15/07		
	Burbank AMC	5/22/09	6/09		<b>Norwalk</b>	<b>7/3/09</b>			Charleston WV	7/9/09	11/9/09	
	Calgary Cpx	5/22/09	6/09		Olathe AMC	5/22/09	6/09		Hague	6/29/09	12/14/09	
	Camarillo Reg	5/22/09	6/09		Ontario Reg	5/22/09	6/09		Harrisburg	4/1/09	12/31/09	
	Cathedral City	5/22/09	6/09		Orange Park AMC	5/22/09	6/09		Jersey City	7/4/08	6/30/09	
	Changchun Wan	5/09	7/09		Orlando P Reg	5/22/09	6/09		Killeen	2/6/09	8/5/09	
	Changsha Wan	5/09	7/09		Orlando WL Reg	5/22/09	6/09		Kuwait SCK	12/7/08	11/09	
	Charlotte Reg	5/22/09	6/09		Paris Gau	5/22/09	6/09		Leon Exp	6/1/09	11/30/09	
	Cherry Hill AMC	5/22/09	6/09		Perth HCL	5/09	6/09		Lodz CC	4/17/09	9/30/09	
	Chicago Imx	5/22/09	6/09		Phoenix AMC	5/22/09	6/09		London BFI	12/07	10/09	
	Cincinnati NA	5/22/09	6/09		Portage GQT	5/22/09	6/09		London SM	10/26/07	10/20/09	
	<b>Col Springs Cmk</b>	<b>5/27/09</b>	<b>6/18/09</b>		Providence NA	5/22/09	6/09		Louisville SC	5/23/09	1/2/10	
	<b>Colleyville</b>	<b>5/29/09</b>	<b>6/23/09</b>		Raleigh	5/22/09	6/09		Lubbock	1/23/09	1/23/10	
	Columbia AMC	5/22/09	6/09		Reading JF	5/22/09	6/09		Madrid	10/16/08	10/16/09	
	Columbus AMC	5/22/09	6/09		Reading RCT	5/22/09	6/09		Milwaukee	1/9/09	10/1/09	
	Council Bluffs Ker	5/22/09	6/09		Richmond Cpx	5/22/09	6/09		Poznan CC	4/17/09	9/30/09	
	<b>Cupertino AMC</b>	<b>5/27/09</b>	<b>6/23/09</b>		Rochester Cmk	5/22/09	6/09		Saint Louis SC	4/1/09	3/10	
	Dallas Cmk	5/22/09	6/09		<b>Saco Zya</b>	<b>5/27/09</b>	<b>6/23/09</b>		Schenectady	8/1/08	7/31/09	
	<b>Dearborn</b>	<b>5/27/09</b>	<b>6/18/09</b>		Saint Augustine	5/22/09	6/09		Singapore SC	2/28/09	2/10	
	Deer Park Reg	5/22/09	6/09		Saint Louis Weh	5/22/09	6/09		Sofia CC	12/08	12/09	
	Denver CC Reg	5/22/09	6/09		<b>Saint Paul AMC</b>	<b>5/27/09</b>	<b>6/23/09</b>		Sudbury	2/28/09	9/30/09	
	Des Moines	5/22/09	6/09		Saint Petersburg Muv	5/22/09	6/09		Tallahassee	1/1/09	6/30/09	
	Dongguan Wan	5/09	7/09		Saint Petersburg NA	5/09	6/09		Tijuana	2/7/09	10/31/09	
	Dublin Reg	5/22/09	6/09		San Antonio San	5/22/09	6/09		<b>Sharks3D</b>	<b>Alamogordo</b>	<b>1/1/09</b>	<b>12/31/09</b>
	Durban	5/09	6/09		San Diego AMC	5/22/09	6/09			Barcelona	1/17/07	6/30/09
	Edmonton Cpx	5/22/09	6/09		San Diego Reg	5/22/09	6/09			<b>Cathedral City</b>	<b>12/09</b>	<b>12/31/09</b>
	El Dorado Hills Reg	5/22/09	6/09		San Francisco AMC	5/22/09	6/09			<b>Galveston</b>	<b>6/1/09</b>	<b>12/31/09</b>
	Emeryville AMC	5/22/09	6/09		San Jose AMC	5/22/09	6/09			<b>Hartberg</b>	<b>3/5/09</b>	<b>12/31/09</b>
	Escondido Reg	5/22/09	6/09		Sandy	5/22/09	6/09			Houston MNS	3/13/09	12/31/09
	Evansville Sho	5/22/09	6/09		Santa Clara AMC	5/22/09	6/09			<b>London SM</b>	<b>10/27/07</b>	
	Fairfield Reg	5/22/09	6/09		Seattle PSC 2	5/22/09	6/09			<b>Monterey CA</b>	<b>1/5/09</b>	<b>12/31/09</b>
	Fitchburg Ker	5/22/09	6/09		Seattle TP Reg	5/22/09	6/09			<b>Phoenix ASC</b>	<b>6/1/09</b>	<b>12/31/09</b>
	Fort Lauderdale	5/22/09	6/09		Seoul CGV	5/09	7/09			<b>Portland OMSI</b>	<b>5/22/09</b>	
	Fort Myers Reg	5/22/09	6/09		Shanghai PC	5/09	7/09			<b>Richmond SMV</b>	<b>6/26/09</b>	<b>9/25/09</b>
	Fort Worth	5/22/09	6/09		Simi Valley Reg	5/22/09	6/09			Harbin	12/15/08	12/14/09
	Fresno Reg	5/22/09	6/09		South Barrington AMC	5/22/09	6/09		<b>SI</b>	West Palm Beach Muv	9/14/07	9/22
	Garden City	5/22/09	6/09		South Gate Reg	5/22/09	6/09		<b>SM3</b>	Beijing CFM	7/1/07	6/30/09
	Gloucester Cpx	5/22/09	6/09		<b>South Miami AMC</b>	<b>5/27/09</b>	<b>6/22/09</b>		<b>SpaceSta</b>	Coomera	8/1/07	7/31/09
	Grand Blanc NCG	5/22/09	6/09		Spokane	5/22/09	6/09			Garden City	1/1/09	6/30/09
	Grand Rapids Cel	5/22/09	6/09		Sterling Heights AMC	5/22/09	6/09			Guangdong	10/1/08	9/30/09
	Greenwich Ode	5/22/09	6/09		Stockton Reg	5/22/09	6/09			Reading RCT I	11/1/08	6/09
	Guatemala City Alb	5/09	6/09		Stony Brook AMC	5/22/09	6/09			Saint Petersburg NA	9/5/08	9/4/09
	Guayaquil	5/09	6/09		Sugar Land AMC	5/22/09	6/09			Taipei AM	7/1/09	12/31/09
	Gwangju CGV	5/09	7/09		Suzhou SCAC	5/09	7/09		<b>StarTrek</b>	<b>Albany NY Reg</b>	<b>5/7/09</b>	<b>6/23/09</b>
	Halifax	5/22/09	6/09		Sydney HCL	5/09	6/09			<b>Alexandria AMC</b>	<b>5/7/09</b>	<b>6/6/09</b>
	Hamilton AMC	5/22/09	6/09		Taipei WVC	5/09	7/09			<b>Aliso Viejo Reg</b>	<b>5/7/09</b>	<b>6/22/09</b>
	Harahan AMC	5/22/09	6/09		Tampa AMC	5/22/09	6/09			<b>Altamonte AMC</b>	<b>5/7/09</b>	<b>6/22/09</b>
	Harrisburg	5/22/09	6/09		Tampa Cha	5/22/09	6/09			Amsterdam PN	5/1/09	6/09
	Henderson Reg	5/22/09	6/09		<b>Tampa MOSI</b>	<b>6/26/09</b>				<b>Anaheim</b>	<b>5/7/09</b>	<b>6/18/09</b>
	Highlands Ranch AMC	5/22/09	6/09		Tarentum Cmk	5/22/09	6/09			<b>Arcadia AMC</b>	<b>5/7/09</b>	<b>6/20/09</b>
	Homestead AMC	5/22/09	6/09		Tigard Reg I	5/22/09	6/09			Auckland Sky	5/1/09	6/09
	Hong Kong BEA	5/09	6/09		Toluca Cpl	5/09	7/09			<b>Augusta Reg</b>	<b>5/7/09</b>	<b>6/23/09</b>
	Honolulu Reg	5/22/09	6/09		<b>Tomball San</b>	<b>6/10/09</b>	<b>6/09</b>			<b>Aventura AMC</b>	<b>5/7/09</b>	<b>6/22/09</b>
	Hooksett Zya	5/22/09	6/09		Toronto Cpx	5/22/09	6/09			<b>Baltimore AMC</b>	<b>5/7/09</b>	<b>6/6/09</b>
	Houston GP AMC	5/22/09	6/09		Torrance AMC	5/22/09	6/09			<b>Batavia GQT</b>	<b>5/7/09</b>	<b>6/23/09</b>
	<b>Houston MNS</b>	<b>5/27/09</b>	<b>7/09</b>		Tukwila AMC	5/22/09	6/09			Beijing Wan	5/15/09	6/09
	Houston Reg	5/22/09	6/09		Tulsa Cmk	5/22/09	6/09			<b>Bellevue LSC</b>	<b>5/7/09</b>	<b>6/23/09</b>
	Indianapolis Ker	5/22/09	6/09		Virginia Beach AMC	5/22/09	6/09			<b>Bensalem AMC</b>	<b>5/7/09</b>	<b>6/23/09</b>
	Irvine Reg	5/22/09	6/09		Washington NASM	5/22/09	6/09			<b>Birmingham UK</b>	<b>5/7/09</b>	<b>7/12/09</b>
	Istanbul AFM	5/22/09	6/09		Washington NMNH	5/22/09	6/09			<b>Boise Reg</b>	<b>5/23/09</b>	
	Jacksonville AMC	5/22/09	6/09		West Nyack Imx	5/22/09	6/09			<b>Boston NEA</b>	<b>7/3/09</b>	
	Juarez Cpl	5/09	7/09		West Palm Beach Muv	5/22/09	6/09			<b>Bradford</b>	<b>5/7/09</b>	<b>6/18/09</b>
	Kansas City AMC	5/22/09	6/09		Westminster Orc AMC	5/22/09	6/09			<b>Brooklyn SB Reg</b>	<b>5/7/09</b>	<b>6/20/09</b>
	Kennesaw AMC	5/22/09	6/09		Westminster Pro AMC	5/22/09	6/09			<b>Buford Reg</b>	<b>5/7/09</b>	<b>6/22/09</b>
	King of Prussia Reg	5/22/09	6/09		<b>White Plains NA</b>	<b>5/27/09</b>	<b>6/23/09</b>			<b>Burbank AMC</b>	<b>5/7/09</b>	<b>6/20/09</b>
	Knoxville Reg	5/22/09	6/09		Williamsville Reg	5/22/09	6/09			<b>Camarillo Reg</b>	<b>5/7/09</b>	<b>6/23/09</b>
	Lacey Reg	5/22/09	6/09		<b>Wimbledon Ode</b>	<b>5/27/09</b>	<b>6/18/09</b>			Changchun Wan	5/15/09	6/09
	Langley Cpx	5/22/09	6/09		Woodbridge AMC	5/22/09	6/09			Changsha Wan	5/15/09	6/09
	Lansing Cel	5/22/09	6/09		Woodbridge Cpx	5/22/09	6/09			<b>Chantilly</b>	<b>5/7/09</b>	<b>6/21/09</b>
	Las Vegas Bre	5/22/09	6/09		Woodland Hills AMC	5/22/09	6/09			<b>Charlotte Reg</b>	<b>5/7/09</b>	<b>6/23/09</b>
	Las Vegas RR Reg	5/22/09	6/09		Woodridge Cmk	5/22/09	6/09			<b>Cherry Hill AMC</b>	<b>5/7/09</b>	<b>6/11/09</b>
	Las Vegas SA Reg	5/22/09	6/09		Ypsilanti NA	5/22/09	6/09			<b>Chicago Imx</b>	<b>5/7/09</b>	<b>6/20/09</b>
	Lincolnshire Reg	5/22/09	6/09		New Delhi ICC					<b>Cincinnati NA</b>	<b>5/7/09</b>	<b>6/22/09</b>
	Little Rock DT	5/22/09	6/09	<b>ND</b>	Niagara Can DCI	7/1/86				<b>Columbia AMC</b>	<b>5/7/09</b>	<b>6/6/09</b>
	<b>London BFI</b>	<b>5/27/09</b>	<b>6/18/09</b>	<b>Niagara</b>	Niagara NY DCI	5/1/07				<b>Columbus AMC</b>	<b>5/7/09</b>	<b>6/22/09</b>
	Long Beach Reg	5/22/09	6/09		Nanchang	2/09	9/09			<b>Columbus GA</b>	<b>6/26/09</b>	
	Los Angeles CC AMC	5/22/09	6/09	<b>OO</b>	San Diego NHM	3/31/01	12/09			<b>Cupertino AMC</b>	<b>5/29/09</b>	
	Los Angeles NA	5/22/09	6/09		Shijiazhuang	2/1/08	2/1/10			<b>Davenport</b>	<b>7/3/09</b>	
	Los Angeles UC AMC	5/22/09	6/09		Victoria DCI	1/16/09	7/09			<b>Deer Park Reg</b>	<b>5/7/09</b>	<b>6/20/09</b>
	Louisville NA	5/22/09	6/09		Katowice CC	1/15/09	12/31/09			<b>Denver CC Reg</b>	<b>5/7/09</b>	<b>6/23/09</b>
	Manchester NA	5/22/09	6/09	<b>OW3D</b>	Moscow Nes	1/1/09	12/31/09			<b>Detroit SC</b>	<b>5/7/09</b>	<b>7/9/09</b>
	<b>Manchester Ode</b>	<b>5/27/09</b>	<b>6/18/09</b>		<b>Sofia CC</b>	<b>5/22/09</b>	<b>12/31/09</b>			<b>Dublin Reg</b>	<b>5/7/09</b>	<b>6/22/09</b>
	Manila	5/22/09	6/09		Branson	1/93	12/09			<b>El Dorado Hills Reg</b>	<b>5/7/09</b>	<b>6/23/09</b>
	Melbourne HCL	5/09	6/09	<b>Ozarks</b>	McMinnville	1/5/09	6/09			<b>Emeryville AMC</b>	<b>5/7/09</b>	<b>6/23/09</b>
	<b>Melbourne MV</b>	<b>5/27/09</b>	<b>7/09</b>	<b>RATW</b>	Reno Fleisch	6/1/09	12/31/09			<b>Escondido Reg</b>	<b>5/7/09</b>	<b>6/22/09</b>
	Menlyn	5/09	6/09		<b>Sioux Falls</b>	<b>6/1/09</b>	<b>5/1/10</b>			<b>Fairfield Reg</b>	<b>5/7/09</b>	<b>6/22/09</b>
	Mesa DT	5/22/09	6/09	<b>Rheged</b>	Penrith	7/1/00				<b>Fort Myers Reg</b>	<b>5/7/09</b>	<b>6/23/09</b>
	Mesquite AMC	5/22/09	6/09	<b>Roar</b>	Dwingelloo	7/1/07	6/30/09			<b>Fresno Reg</b>	<b>5/7/09</b>	<b>6/22/09</b>
	Midlothian Reg	5/22/09	6/09		Nanchang	4/1/09	10/31/09			<b>Glasgow</b>	<b>5/7/09</b>	<b>6/14/09</b>
	Mississauga Cpx	5/22/09	6/09		Regina	10/10/08	10/10/09			<b>Gloucester Cpx</b>	<b>5/7/09</b>	<b>6/23/09</b>
	Montreal Cpx	5/22/09	6/09	<b>ROF</b>	<b>Milwaukee</b>	<b>6/17/09</b>				<b>Grand Blanc NCG</b>	<b>5/7/09</b>	<b>6/23/09</b>
	Morrow AMC	5/22/09	6/09	<b>SAA</b>	Boston MOS	10/1/08	6/30/09			<b>Grand Rapids Cel</b>	<b>5/7/09</b>	<b>6/23/09</b>
	Moscow NA	5/09	6/09		Indianapolis Imx	8/1/08	7/31/09			<b>Greenwich Ode</b>	<b>5/7/09</b>	<b>6/18/09</b>
	Moscow Nes	5/09	6/09		Pittsburgh CSC	6/1/08	6/30/09			<b>Halifax</b>	<b>5/7/09</b>	<b>6/22/09</b>
	Nashville Reg	5/22/09	6/09	<b>SC</b>	Shreveport	1/2/09	12/31/09			<b>Hamilton AMC</b>	<b>5/7/09</b>	<b>6/18/09</b>
	Natick JF	5/22/09	6/09	<b>SeaMonst</b>	Athens Eug	11/1/08	10/31/09			<b>Hampton</b>	<b>5/7/09</b>	<b>6/23/09</b>
	<b>National City AMC</b>	<b>5/27/09</b>	<b>6/22/09</b>		Barcelona	10/6/08	10/6/09			<b>Harahan AMC</b>	<b>5/7/09</b>	<b>6/22/09</b>

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
	Henderson Reg	5/7/09	6/22/09	ToFly	Warner Robins	7/92			Louisville NA	6/24/09	7/09
	Highlands Ranch AMC	5/7/09	6/22/09		Washington NASM	7/1/76			Manchester NA	6/24/09	7/09
	Homestead AMC	5/7/09	6/18/09	TR	Garza Garcia	3/5/09	8/31/09		<b>Manchester Ode</b>	<b>6/26/09</b>	
	Honolulu Reg	5/7/09	6/22/09		San Jose Tech	6/1/09	8/31/09		<b>Melbourne MV</b>	<b>6/26/09</b>	
	Hooksett Zya	5/7/09	6/23/09	Trex	Hong Kong BEA	1/1/09	12/31/09		Mesa DT	6/24/09	7/09
	Houston GP AMC	5/7/09	6/23/09	TROTf	Albany NY Reg	6/24/09	7/09		Mesquite AMC	6/24/09	7/09
	Houston Reg	5/7/09	6/22/09		Alexandria AMC	6/24/09	7/09		Midlothian Reg	6/24/09	7/09
	Huntsville	5/7/09	6/18/09		Aliso Viejo Reg	6/24/09	7/09		Mississauga Cpx	6/24/09	7/09
	Ilisan CGV	5/15/09	6/09		Altamonte AMC	6/24/09	7/09		Montreal Cpx	6/24/09	7/09
	Indianapolis Imx	6/5/09			Anaheim	6/24/09	7/09		Morrow AMC	6/24/09	7/09
	Indianapolis Ker	5/7/09	6/23/09		Apple Valley Imx	6/24/09	7/09		Nashville Reg	6/24/09	7/09
	Irvine Reg	5/7/09	6/20/09		Arcadia AMC	6/24/09	7/09		Natick JF	6/24/09	7/09
	Jacksonville AMC	5/7/09	6/23/09		Atlantic City	6/24/09	7/09		National City AMC	6/24/09	7/09
	Jersey City	6/10/09			Augusta Reg	6/24/09	7/09		New Rochelle Reg	6/24/09	7/09
	Kansas City AMC	5/7/09	6/23/09		Austin	6/24/09	7/09		New York 34 AMC	6/24/09	7/09
	Kennesaw AMC	5/7/09	6/6/09		Aventura AMC	6/24/09	7/09		New York Emp AMC	6/24/09	7/09
	Kiev KT	5/1/09	6/09		Baltimore AMC	6/24/09	7/09		New York LS AMC	6/24/09	7/09
	King of Prussia Reg	5/7/09	6/20/09		Baltimore MSC	6/24/09	7/09		Newport AMC	6/24/09	7/09
	Knoxville Reg	5/7/09	6/23/09		Batavia GQT	6/24/09	7/09		Noblesville GQT	6/24/09	7/09
	KSC 1	6/10/09	7/9/09		Bellevue LSC	6/24/09	7/09		Olathe AMC	6/24/09	7/09
	Lacey Reg	5/7/09	6/22/09		Bensalem AMC	6/24/09	7/09		Ontario Reg	6/24/09	7/09
	Lansing Cel	5/7/09	6/22/09		Birmingham AL	6/24/09	7/09		Orange Park AMC	6/24/09	7/09
	Las Vegas RR Reg	5/7/09	6/22/09		Boise Reg	6/24/09	7/09		Orlando P Reg	6/24/09	7/09
	Las Vegas SA Reg	5/7/09	6/22/09		<b>Bradford</b>	<b>7/2/09</b>			Orlando WL Reg	6/24/09	7/09
	Lincolnshire Reg	5/7/09	6/23/09		<b>Branson</b>	<b>6/26/09</b>			Philadelphia	6/24/09	7/09
	Little Rock DT	5/7/09	6/18/09		Brooklyn SB Reg	6/24/09	7/09		Phoenix AMC	6/24/09	7/09
	London BFI	5/13/09	6/18/09		Burford Reg	6/24/09	7/09		Portage GQT	6/24/09	7/09
	Long Beach Reg	5/7/09	6/22/09		Burbank AMC	6/24/09	7/09		Providence NA	6/24/09	7/09
	Los Angeles CC AMC	5/7/09	6/20/09		Calgary Cpx	6/24/09	7/09		Raleigh	6/24/09	7/09
	Los Angeles NA	5/7/09	6/22/09		Camarillo Reg	6/24/09	7/09		Reading JF	6/24/09	7/09
	Los Angeles UC AMC	5/7/09	6/13/09		Cathedral City	6/24/09	7/09		Reading RCT	6/24/09	7/09
	Manchester NA	5/29/09			Chantilly	6/24/09	7/09		Richmond Cpx	6/24/09	7/09
	Manchester Ode	5/13/09	6/18/09		<b>Charlotte Reg</b>	<b>7/1/09</b>	<b>7/09</b>		Rochester Cmk	6/24/09	7/09
	Melbourne HCL	5/1/09	6/09		Cherry Hill AMC	6/24/09	7/09		<b>Saco Zya</b>	<b>7/1/09</b>	<b>7/09</b>
	Melbourne MV	5/8/09	6/10/09		Chicago Imx	6/24/09	7/09		<b>Saint Augustine</b>	<b>7/1/09</b>	<b>7/09</b>
	Mesquite AMC	5/7/09	6/23/09		Cincinnati NA	6/24/09	7/09		<b>Saint Louis Weh</b>	<b>7/1/09</b>	<b>7/09</b>
	Midlothian Reg	5/7/09	6/22/09		City of Industry AMC	6/24/09	7/09		Saint Paul AMC	6/24/09	7/09
	Montreal Cpx	5/7/09	6/23/09		Col Springs Cmk	6/24/09	7/09		Saint Petersburg Muv	6/24/09	7/09
	Morrow AMC	5/7/09	6/18/09		<b>Colleyville</b>	<b>7/1/09</b>	<b>7/09</b>		San Antonio San	6/24/09	7/09
	Moscow NA	5/1/09	6/09		Columbia AMC	6/24/09	7/09		San Diego AMC	6/24/09	7/09
	Nashville Reg	5/7/09	6/22/09		Columbus AMC	6/24/09	7/09		San Diego Reg	6/24/09	7/09
	National City AMC	6/5/09			Concord AMC	6/24/09	7/09		San Francisco AMC	6/24/09	7/09
	New Rochelle Reg	5/13/09	6/20/09		Council Bluffs Ker	6/24/09	7/09		San Jose AMC	6/24/09	7/09
	New York Emp AMC	5/7/09	6/23/09		Cupertino AMC	6/24/09	7/09		Sandy	6/24/09	7/09
	New York LS AMC	5/7/09	6/20/09		Dallas Cmk	6/24/09	7/09		Santa Clara AMC	6/24/09	7/09
	Newport AMC	5/7/09	6/22/09		Danvers AMC	6/24/09	7/09		Seattle PSC 2	6/24/09	7/09
	Noblesville GQT	5/13/09	6/23/09		<b>Dearborn</b>	<b>7/1/09</b>	<b>7/09</b>		Seattle TP Reg	6/24/09	7/09
	Norwalk	6/26/09			Deer Park Reg	6/24/09	7/09		Simi Valley Reg	6/24/09	7/09
	Olathe AMC	5/7/09	6/23/09		Denver CC Reg	6/24/09	7/09		South Barrington AMC	6/24/09	7/09
	Ontario Reg	5/7/09	6/22/09		Des Moines	6/24/09	7/09		South Gate Reg	6/24/09	7/09
	Orange Park AMC	5/7/09	6/22/09		Dublin Reg	6/24/09	7/09		South Miami AMC	6/24/09	7/09
	Orlando P Reg	5/7/09	6/22/09		Edmonton Cpx	6/24/09	7/09		Spokane	6/24/09	7/09
	Orlando WL Reg	5/7/09	6/22/09		El Dorado Hills Reg	6/24/09	7/09		Sterling Heights AMC	6/24/09	7/09
	Perth HCL	5/1/09	6/09		Emeryville AMC	6/24/09	7/09		Stockton Reg	6/24/09	7/09
	Phoenix AMC	5/7/09	6/22/09		Escondido Reg	6/24/09	7/09		Stony Brook AMC	6/24/09	7/09
	Portage GQT	5/13/09	6/23/09		Evansville Sho	6/24/09	7/09		Sugar Land AMC	6/24/09	7/09
	Providence NA	5/7/09	6/22/09		Fairfield Reg	6/24/09	7/09		Tampa AMC	6/24/09	7/09
	Quebec	5/7/09	6/4/09		Fitchburg Ker	6/24/09	7/09		Tampa Cha	6/24/09	7/09
	Raleigh	5/7/09	6/22/09		Fort Lauderdale	6/24/09	7/09		Tarentum Cmk	6/24/09	7/09
	Saco Zya	5/13/09	6/23/09		Fort Myers Reg	6/24/09	7/09		Tigard Reg	6/24/09	7/09
	Sacramento Imx	6/19/09			Fresno Reg	6/24/09	7/09		<b>Tomball San</b>	<b>7/2/09</b>	<b>7/09</b>
	Saint Louis Weh	5/13/09	6/23/09		Garden City	6/24/09	7/09		Toronto Cpx	6/24/09	7/09
	Saint Paul AMC	5/29/09			Garland AMC	6/24/09	7/09		Torrance AMC	6/24/09	7/09
	San Antonio San	5/7/09	6/25/09		Gloucester Cpx	6/24/09	7/09		Tukwila AMC	6/24/09	7/09
	San Diego AMC	5/7/09	6/20/09		Grand Blanc NCG	6/24/09	7/09		Tulsa Cmk	6/24/09	7/09
	San Diego Reg	5/7/09	6/22/09		Grand Rapids Cel	6/24/09	7/09		Virginia Beach AMC	6/24/09	7/09
	San Francisco AMC	5/7/09	6/23/09		<b>Greenwich Ode</b>	<b>6/26/09</b>			West Nyack Imx	6/24/09	7/09
	San Jose AMC	5/7/09	6/11/09		Halifax	6/24/09	7/09		West Palm Beach Muv	6/24/09	7/09
	Sandy	5/7/09	6/13/09		Hamilton AMC	6/24/09	7/09		Westminster Orc AMC	6/24/09	7/09
	Santa Clara AMC	5/7/09	6/22/09		Hampton	6/24/09	7/09		Westminster Pro AMC	6/24/09	7/09
	Seattle PSC 2	5/7/09	6/13/09		Harahan AMC	6/24/09	7/09		White Plains NA	6/24/09	7/09
	Seoul CGV	5/15/09	6/09		Harrisburg	6/24/09	7/09		Williamsville Reg	6/24/09	7/09
	Seoul Wanh CGV	5/15/09	6/09		Henderson Reg	6/24/09	7/09		<b>Wimbledon Ode</b>	<b>6/26/09</b>	
	Simi Valley Reg	5/7/09	6/23/09		Highlands Ranch AMC	6/24/09	7/09		Woodbridge AMC	6/24/09	7/09
	South Barrington AMC	5/7/09	6/23/09		Homestead AMC	6/24/09	7/09		Woodbridge Cpx	6/24/09	7/09
	Sterling Heights AMC	5/7/09	6/6/09		Honolulu Reg	6/24/09	7/09		Woodland Hills AMC	6/24/09	7/09
	Stockton Reg	5/7/09	6/22/09		Hooksett Zya	6/24/09	7/09		Woodridge Cmk	6/24/09	7/09
	Stony Brook AMC	5/7/09	6/22/09		Houston GP AMC	6/24/09	7/09		Ypsilanti NA	6/24/09	7/09
	Sugar Land AMC	5/7/09	6/18/09		Houston Reg	6/24/09	7/09		Boston NEA	3/7/09	6/27/09
	Sydney HCL	5/1/09	6/09		Independence AMC	6/24/09	7/09		Montreal SC	4/28/09	9/13/09
	Sydney WBS	5/13/09	6/3/09		Indianapolis Ker	6/24/09	7/09		Myrtle Beach DCI	3/20/09	9/6/09
	Tampa AMC	5/7/09	6/22/09		Irvine Reg	6/24/09	7/09		Sudbury	5/28/09	9/30/09
	Tampa Cha	5/7/09	6/22/09		Jacksonville AMC	6/24/09	7/09		<b>Paris Geo</b>	<b>6/10/09</b>	
	Tampa MOSI	6/5/09			Kansas City AMC	6/24/09	7/09		Apple Valley Imx	2/13/09	
	Tomball San	5/13/09	6/18/09		Kennesaw AMC	6/24/09	7/09		Atlanta FSC	3/21/09	
	Torrance AMC	5/7/09	6/11/09		Kent AMC	6/24/09	7/09		Atlantic City	2/13/09	
	Tukwila AMC	5/7/09	6/23/09		King of Prussia Reg	6/24/09	7/09		Austin	2/28/09	
	Virginia Beach AMC	5/7/09	6/6/09		Knoxville Reg	6/24/09	7/09		Baltimore MSC	4/6/09	
	West Palm Beach Muv	5/7/09	6/22/09		Lacey Reg	6/24/09	7/09		Birmingham AL	3/14/09	
	Westminster Pro AMC	5/7/09	6/22/09		Langley Cpx	6/24/09	7/09		Boston NEA	2/13/09	
	White Plains NA	5/7/09	6/20/09		Lansing Cel	6/24/09	7/09		Cathedral City	2/13/09	
	Wimbledon Ode	5/13/09	6/18/09		Las Vegas Bre	6/24/09	7/09		Chattanooga	2/13/09	
	Woodbridge AMC	5/7/09	6/11/09		Las Vegas RR Reg	6/24/09	7/09		Chicago Imx	2/13/09	
	Woodland Hills AMC	5/7/09	6/11/09		Las Vegas SA Reg	6/24/09	7/09		Dallas Cmk	2/13/09	
SU	Pensacola	11/7/08			Lincolnshire Reg	6/24/09	7/09		Davenport	2/13/09	
Supespee	Durban	11/21/08	11/21/09		Little Rock DT	6/24/09	7/09		Dearborn	2/13/09	
	Indianapolis Imx	11/2/08	11/10		Long Beach Reg	6/24/09	7/09		Denver CC Reg	2/13/09	
	Menlyn	11/21/08	11/21/09		Los Angeles CC AMC	6/24/09	7/09		Des Moines	2/13/09	
	Saint Paul SMM	3/6/09	6/09		Los Angeles NA	6/24/09	7/09		Dublin Reg	2/13/09	
T40	Saint Paul SMM	5/22/09	9/30/09		Los Angeles UC AMC	6/24/09	7/09		Durban	2/27/09	



Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
	Fitchburg Ker	2/13/09			Tampa MOSI	3/13/09	8/31/09				
	Fort Lauderdale	2/13/09			Vancouver TWS	3/14/09	12/31/09				
	Grand Blanc NCG	2/13/09		<b>VOTDS</b>	Karlshamn	1/09	6/09				
	Grand Rapids Cel	2/13/09			Killeen	8/1/08	8/09				
	Greenwich Ode	2/13/09		<b>Vulcania</b>	Vulcania	2/22/02					
	Halifax	2/13/09		<b>WATE</b>	Katoomba	6/1/97					
	Hampton	2/13/09		<b>WildOcea</b>	Bangkok	2/17/09	8/31/09				
	Harrisburg	2/13/09			Berlin CS	1/15/09	6/30/09				
	Hyderabad	5/1/09			Bogota Mal	1/15/09	6/30/09				
	Indianapolis Imx	2/13/09			Boston NEA	10/14/08	6/30/09				
	Irvine Reg	2/13/09			Chicago MSI	10/15/08	11/09				
	Lansing Cel	2/13/09			<b>Davenport</b>	<b>2/17/09</b>	<b>8/31/09</b>				
	Little Rock DT	2/13/09			Denver MNS	6/1/09	3/10				
	London BFI	2/13/09			Guayaquil	1/15/09	12/31/09				
	Los Angeles NA	2/13/09			Lehi	6/6/08	6/30/09				
	Melbourne MV	3/26/09			<b>Lubbock</b>	<b>8/15/09</b>	<b>5/1/10</b>				
	Mississauga Cpx	2/13/09			Lucerne	3/10/09	8/31/09				
	Myrtle Beach DCI	3/21/09			Menlyn	2/17/09	6/30/09				
	Nashville Reg	2/13/09			Moscow Nes	6/12/09	12/31/09				
	Natick JF	2/13/09			Nuremberg	1/15/09	6/30/09				
	New York LS AMC	2/13/09			Orlando SC	3/21/09	10/31/09				
	Omaha Zoo	2/13/09			<b>Portland OMSI</b>	<b>9/26/08</b>	<b>10/09</b>				
	Philadelphia	5/29/09			Taichung ST	12/20/08	12/31/09				
	Pittsburgh CSC	2/13/09			Tallahassee	5/1/09	12/31/09				
	Portage GQT	2/13/09			<b>Zion</b>	<b>7/6/09</b>	<b>6/30/10</b>				
	Providence NA	2/13/09		<b>WS3D</b>	Branson	3/6/09	8/31/09				
	Raleigh	2/13/09			<b>Kenner</b>	<b>7/1/09</b>	<b>6/30/10</b>				
	Reading JF	2/13/09			<b>Lubbock</b>	<b>5/29/09</b>	<b>12/30/09</b>				
	Sacramento Imx	2/13/09			Parker	5/30/09	11/30/09				
	Saint Augustine	2/13/09		<b>WTW</b>	Des Moines	11/16/08	12/09				
	Salt Lake City CP	2/13/09			Philadelphia	10/06	12/09				
	San Diego Reg	2/13/09		<b>ZionCany</b>	Zion	5/24/94					
	<b>San Diego RHF</b>	<b>4/1/09</b>	<b>3/31/10</b>								
	San Francisco AMC	2/13/09									
	Seattle PSC 2	2/13/09									
	Sydney WBS	3/19/09									
	Tampa MOSI	2/13/09									
	Tempe Imx	2/13/09									
	Toronto Cpx	2/13/09									
	Tulsa Cmk	2/13/09									
	Vancouver Imx	2/13/09									
	Virginia Beach AMSC	2/13/09									
	West Nyack Imx	2/13/09									
	Wimbledon Ode	2/13/09									
	Winnipeg	2/13/09									
<b>VanGogh</b>	Edmonton TWS	5/29/09	9/7/09								
	Hague	2/2/09	2/1/10								
	Melbourne MV	8/13/09	11/15/09								
	Philadelphia	3/14/09	12/31/09								
	Singapore SC	5/1/09	10/31/09								

## Summer 2009 by Theater

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
<b>Aguascalientes</b>	FMTTM	2/27/09	8/27/09		<b>StarTrek</b>	<b>5/7/09</b>	<b>6/20/09</b>		SeaMonst	10/6/08	10/6/09
<b>Ahmedabad</b>	Cyberwor	1/6/09	12/13/09		TROTF	6/24/09	7/09		Sharks3D	1/17/07	6/30/09
	MagDes	5/25/09	5/24/10	<b>Athens Eug</b>	SeaMonst	11/1/08	10/31/09	<b>Batavia GQT</b>	NATM2	5/22/09	6/09
<b>Al Khobar</b>	Everest	10/1/08	9/30/09	<b>Atlanta FSC</b>	<b>AllAcces</b>	<b>7/3/09</b>			<b>StarTrek</b>	<b>5/7/09</b>	<b>6/23/09</b>
	JTM	4/24/09	4/23/10		<b>DinoAliv</b>	<b>2/20/09</b>	<b>10/31/09</b>		TROTF	6/24/09	7/09
<b>Alamogordo</b>	<b>Sharks3D</b>	<b>1/1/09</b>	<b>12/31/09</b>		Galapago	5/1/09	6/30/09	<b>Baton Rouge</b>	SeaMonst	3/1/09	2/28/10
<b>Albany NY Reg</b>	<b>HPHBP</b>	<b>7/29/09</b>	<b>9/09</b>	<b>Atlantic City</b>	UnderSea	3/21/09		<b>Beijing CFM</b>	<b>HPHBP</b>	<b>7/15/09</b>	<b>9/09</b>
	NATM2	5/22/09	6/09		<b>HPHBP</b>	<b>7/29/09</b>	<b>9/09</b>		NATM2	5/09	7/09
	<b>StarTrek</b>	<b>5/7/09</b>	<b>6/23/09</b>		<b>NATM2</b>	<b>5/27/09</b>	<b>6/4/09</b>		SpaceSta	7/1/07	6/30/09
	TROTF	6/24/09	7/09		TROTF	6/24/09	7/09	<b>Beijing UME</b>	<b>HPHBP</b>	<b>7/15/09</b>	<b>9/09</b>
<b>Albuquerque</b>	GCA	3/15/09	9/15/10	<b>Auckland Sky</b>	UnderSea	2/13/09			NATM2	5/09	7/09
<b>Alexandria AMC</b>	<b>HPHBP</b>	<b>7/29/09</b>	<b>9/09</b>		<b>HPHBP</b>	<b>7/15/09</b>	<b>9/09</b>	<b>Beijing Wan</b>	<b>HPHBP</b>	<b>7/15/09</b>	<b>9/09</b>
	NATM2	5/22/09	6/09	<b>Augusta Reg</b>	StarTrek	5/1/09	6/09		NATM2	5/09	7/09
	<b>StarTrek</b>	<b>5/7/09</b>	<b>6/6/09</b>		<b>HPHBP</b>	<b>7/29/09</b>	<b>9/09</b>		StarTrek	5/15/09	6/09
	TROTF	6/24/09	7/09		NATM2	5/22/09	6/09	<b>Bellevue LSC</b>	<b>HPHBP</b>	<b>7/29/09</b>	<b>9/09</b>
<b>Aliso Viejo Reg</b>	<b>HPHBP</b>	<b>7/29/09</b>	<b>9/09</b>		<b>StarTrek</b>	<b>5/7/09</b>	<b>6/23/09</b>		NATM2	5/22/09	6/09
	NATM2	5/22/09	6/09		TROTF	6/24/09	7/09		<b>StarTrek</b>	<b>5/7/09</b>	<b>6/23/09</b>
	<b>StarTrek</b>	<b>5/7/09</b>	<b>6/22/09</b>	<b>Austin</b>	ATSOT	2/7/09	8/1/09		TROTF	6/24/09	7/09
	TROTF	6/24/09	7/09		<b>HPHBP</b>	<b>7/29/09</b>	<b>9/09</b>	<b>Bensalem AMC</b>	<b>HPHBP</b>	<b>7/29/09</b>	<b>9/09</b>
<b>Altamonte AMC</b>	<b>HPHBP</b>	<b>7/29/09</b>	<b>9/09</b>		NATM2	5/22/09	6/09		NATM2	5/22/09	6/09
	NATM2	5/22/09	6/09		TROTF	6/24/09	7/09		<b>StarTrek</b>	<b>5/7/09</b>	<b>6/23/09</b>
	<b>StarTrek</b>	<b>5/7/09</b>	<b>6/22/09</b>		UnderSea	2/28/09			TROTF	6/24/09	7/09
	TROTF	6/24/09	7/09	<b>Aventura AMC</b>	<b>HPHBP</b>	<b>7/29/09</b>	<b>9/09</b>	<b>Berlin CS</b>	D&W3D	3/13/08	12/31/09
<b>Amneville</b>	<b>D&amp;W3D</b>	<b>6/1/09</b>	<b>12/31/09</b>		NATM2	5/22/09	6/09		DinoAliv	6/15/09	12/30/09
	FMTTM	11/1/08	10/31/09		<b>StarTrek</b>	<b>5/7/09</b>	<b>6/22/09</b>		FMTTM	12/1/08	11/30/09
	GCA	6/30/09	6/29/10		TROTF	6/24/09	7/09		HaunCast	4/5/01	
<b>Amsterdam PN</b>	<b>HPHBP</b>	<b>7/15/09</b>	<b>9/09</b>	<b>Baltimore AMC</b>	<b>HPHBP</b>	<b>7/29/09</b>	<b>9/09</b>		<b>HPHBP</b>	<b>7/15/09</b>	<b>9/09</b>
	StarTrek	5/1/09	6/09		NATM2	5/22/09	6/09		WildOcea	1/15/09	6/30/09
<b>Anaheim</b>	<b>HPHBP</b>	<b>7/29/09</b>	<b>9/09</b>		<b>StarTrek</b>	<b>5/7/09</b>	<b>6/6/09</b>	<b>Birmingham AL</b>	<b>NATM2</b>	<b>5/27/09</b>	<b>6/18/09</b>
	NATM2	5/22/09	6/09		TROTF	6/24/09	7/09		TROTF	6/24/09	7/09
	<b>StarTrek</b>	<b>5/7/09</b>	<b>6/18/09</b>	<b>Baltimore MSC</b>	<b>FMTTM</b>	<b>10/15/08</b>	<b>8/09</b>		UnderSea	3/14/09	
	TROTF	6/24/09	7/09		<b>HPHBP</b>	<b>7/29/09</b>	<b>9/09</b>	<b>Birmingham UK</b>	<b>DinoAliv</b>	<b>10/24/08</b>	<b>1/1/10</b>
<b>Ankara AFM</b>	<b>HPHBP</b>	<b>7/15/09</b>	<b>9/09</b>		<b>NATM2</b>	<b>5/27/09</b>	<b>6/18/09</b>		<b>DinoGOP</b>	<b>4/22/09</b>	
	NATM2	5/22/09	6/09		TROTF	6/24/09	7/09		<b>HPHBP</b>	<b>7/15/09</b>	<b>9/09</b>
<b>Apple Valley Imx</b>	<b>DinoAliv</b>	<b>2/1/09</b>	<b>11/30/09</b>	<b>Bangkok</b>	UnderSea	4/6/09			NATM2	5/22/09	6/09
	<b>HPHBP</b>	<b>7/29/09</b>	<b>9/09</b>		<b>HPHBP</b>	<b>7/15/09</b>	<b>9/09</b>		SeaMonst	12/07	12/09
	<b>NATM2</b>	<b>6/3/09</b>	<b>6/23/09</b>		NATM2	5/09	6/09		<b>StarTrek</b>	<b>5/7/09</b>	<b>7/12/09</b>
	TROTF	6/24/09	7/09		WildOcea	2/17/09	8/31/09	<b>Bogota Mal</b>	Mummies	9/1/08	9/1/09
	UnderSea	2/13/09		<b>Barakaldo Yel</b>	<b>HPHBP</b>	<b>7/15/09</b>	<b>9/09</b>		WildOcea	1/15/09	6/30/09
<b>Arcadia AMC</b>	<b>HPHBP</b>	<b>7/29/09</b>	<b>9/09</b>	<b>Barcelona</b>	<b>DinoAliv</b>	<b>3/15/08</b>	<b>1/1/10</b>	<b>Bogota PA</b>	NATM2	5/09	6/09
	NATM2	5/22/09	6/09		<b>Mummie3D</b>	<b>1/1/08</b>	<b>1/1/10</b>		SeaMonst	12/25/08	6/25/09

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Boise Reg	NATM2 StarTrek	5/22/09 5/23/09	6/09 7/09	City of Industry AMC	TROTF HPHBP	6/24/09 6/27/09	7/09 9/09	Edmonton TWS	TROTF FMTTM	6/24/09 6/22/09	7/09 10/9/09
Boston MOS	TROTF Amazon	6/24/09 2/13/09	7/09 6/13/09	Cleveland	GCA Galapago	6/24/09 6/27/09	7/09	El Dorado Hills Reg	GCA VanGogh	11/7/08 5/29/09	6/09 9/7/09
	DS3D	6/19/09		Col Springs Cmk	GCA	6/27/09		HPHBP	7/29/09	9/09	
	FON	5/28/04			D&W3D	4/17/09	12/31/09	NATM2	5/22/09	6/09	
	MOE	7/1/06	6/30/09		HPHBP	7/29/09	9/09	StarTrek	5/7/09	6/23/09	
	MysticInd	5/22/09	2/10		NATM2	5/27/09	6/18/09	TROTF	6/24/09	7/09	
Boston NEA	SAA	10/1/08	6/30/09	Colleyville	TROTF	6/24/09	7/09	Emeryville AMC	HPHBP	7/29/09	9/09
	D&W3D	2/15/08	12/31/09		NATM2	5/29/09	6/23/09	NATM2	5/22/09	6/09	
	StarTrek	7/3/09			TROTF	7/1/09	7/09	StarTrek	5/7/09	6/23/09	
	U23D	3/7/09	6/27/09	Columbia AMC	HPHBP	7/29/09	9/09	TROTF	6/24/09	7/09	
	UnderSea	2/13/09			NATM2	5/22/09	6/09	Erie	HOTB	3/15/09	1/15/10
	WildOcea	10/14/08	6/30/09		StarTrek	5/7/09	6/6/09	JGWC	11/30/08	6/30/09	
Bradford	DinoAliv	5/25/08	1/1/10	Columbus AMC	TROTF	6/24/09	7/09	Escondido Reg	HPHBP	7/29/09	9/09
	DinoGOP	7/1/09			HPHBP	7/29/09	9/09	NATM2	5/22/09	6/09	
	HPHBP	7/29/09	9/09		NATM2	5/22/09	6/09	StarTrek	5/7/09	6/22/09	
	Mummie3D	2/17/09	2/15/10		StarTrek	5/7/09	6/22/09	TROTF	6/24/09	7/09	
	NATM2	5/22/09	6/09		TROTF	6/24/09	7/09	Evansville Sho	NATM2	5/22/09	6/09
	StarTrek	5/7/09	6/18/09	Columbus COSI	GCA	5/30/09	12/31/09	TROTF	6/24/09	7/09	
Branson	TROTF	7/2/09			Mummies	3/1/09	9/1/09	Fairfield Reg	HPHBP	7/29/09	9/09
	HPHBP	7/29/09	9/09	Columbus GA	Everest	4/20/09	9/3/09	NATM2	5/22/09	6/09	
	Ozarks	1/93	12/09		MOE	3/19/09	7/2/09	StarTrek	5/7/09	6/22/09	
	TROTF	6/26/09			MVA	5/29/09		TROTF	6/24/09	7/09	
	WS3D	3/6/09	8/31/09		NASCAR	6/19/09		Fitchburg Ker	HPHBP	7/29/09	9/09
Brooklyn SB Reg	HPHBP	7/29/09	9/09	Concord AMC	StarTrek	6/26/09		NATM2	5/22/09	6/09	
	NATM2	5/22/09	6/09		HPHBP	7/29/09	9/09	TROTF	6/24/09	7/09	
	StarTrek	5/7/09	6/20/09		TROTF	6/24/09	7/09	UnderSea	2/13/09		
	TROTF	6/24/09	7/09	Coomera	SpaceSta	8/1/07	7/31/09	Fort Lauderdale	CTPA	6/5/09	
Budapest CC	FMTTM	5/7/09	12/09	Copenhagen	AEK	2/9/09	2/8/10	HPHBP	7/29/09	9/09	
	Galapago	9/18/08	9/17/09		D&W3D	4/3/09	12/09	NATM2	5/22/09	6/09	
	SeaMonst	12/08	12/09	Corpus Christi	FightPil	2/3/05	10/31/09	TROTF	6/24/09	7/09	
Buenos Aires NA	HPHBP	7/29/09	9/09	Council Bluffs Ker	NATM2	5/22/09	6/09	UnderSea	2/13/09		
	Mummie3D	2/15/09	12/31/09		TROTF	6/24/09	7/09	Fort Myers Reg	HPHBP	7/29/09	9/09
	NATM2	5/09	6/09		HPHBP	7/15/09	9/09	NATM2	5/22/09	6/09	
Buford Reg	HPHBP	7/29/09	9/09	Cuernavaca Cmx	HPHBP	7/29/09	9/09	StarTrek	5/7/09	6/23/09	
	NATM2	5/22/09	6/09	Cupertino AMC	NATM2	5/27/09	6/23/09	TROTF	6/24/09	7/09	
	StarTrek	5/7/09	6/22/09		StarTrek	5/29/09		Fort Worth	Alps	8/8/09	8/7/10
	TROTF	6/24/09	7/09		TROTF	6/24/09	7/09	GCA	3/4/09	2/10	
Burbank AMC	HPHBP	7/29/09	9/09	Dallas Cmk	HPHBP	7/29/09	9/09	NATM2	5/22/09	6/09	
	NATM2	5/22/09	6/09		NATM2	5/22/09	6/09	Fresno Reg	NATM2	5/22/09	6/09
	StarTrek	5/7/09	6/20/09		TROTF	6/24/09	7/09	StarTrek	5/7/09	6/22/09	
	TROTF	6/24/09	7/09		UnderSea	2/13/09		TROTF	6/24/09	7/09	
Cairo EMA	CRA	7/5/08	7/4/09	Dallas MNS	CRA	3/7/09	9/24/09	Galveston	D&W3D	3/13/09	12/31/09
Calgary Cpx	HPHBP	7/29/09	9/09		HOTB	3/7/09	9/24/10	DinoAliv	6/15/09	12/31/09	
	NATM2	5/22/09	6/09	Danvers AMC	HPHBP	7/29/09	9/09	FMTTM	6/17/09		
	TROTF	6/24/09	7/09		TROTF	6/24/09	7/09	Sharks3D	6/1/09	12/31/09	
Calgary TWS	DinoAliv	4/1/09	4/1/10	Davenport	MVA	5/29/09		FightPil	12/10/04	10/15/09	
	FMTTM	11/8/08	11/7/09		StarTrek	7/3/09		FMTTM	8/8/08	9/09	
	FON	3/20/05			UnderSea	2/13/09		HPHBP	7/29/09	9/09	
	HOTB	2/1/09	1/31/10		WildOcea	2/17/09	8/31/09	NATM2	5/22/09	6/09	
	HumanBod	1/09	12/09	Dayton	CRA	6/6/09	9/9/09	SpaceSta	1/1/09	6/30/09	
	SeaMonst	12/15/07			FightPil	12/3/04	10/15/09	TROTF	6/24/09	7/09	
Camarillo Reg	HPHBP	7/29/09	9/09	Daytona Beach	MOTN	6/6/09	9/9/09	Garland AMC	HPHBP	7/29/09	9/09
	NATM2	5/22/09	6/09	Dearborn	NASCAR	4/15/04		TROTF	6/24/09	7/09	
	StarTrek	5/7/09	6/23/09		HPHBP	7/29/09	9/09	Garza Garcia	DinoAliv	1/5/09	9/30/09
	TROTF	6/24/09	7/09		JTM	1/21/09	1/1/10	TR	3/5/09	8/31/09	
Cathedral City	NATM2	5/22/09	6/09		L&C	9/26/08	9/26/09	Mummie3D	2/1/09	12/31/09	
	Sharks3D	1/2/09	12/31/09		NATM2	5/27/09	6/18/09	FMTTM	5/1/09	4/10	
	TROTF	6/24/09	7/09		TROTF	7/1/09	7/09	HPHBP	7/15/09	9/09	
	UnderSea	2/13/09		Deer Park Reg	UnderSea	2/13/09		StarTrek	5/7/09	6/14/09	
Chandigarh	Alps	10/1/08	9/30/09		HPHBP	7/29/09	9/09	Gloucester Cpx	HPHBP	7/29/09	9/09
	MOTN	10/1/08	9/30/09		NATM2	5/22/09	6/09	NATM2	5/22/09	6/09	
Changchun Wan	HPHBP	7/15/09	9/09		StarTrek	5/7/09	6/20/09	StarTrek	5/7/09	6/23/09	
	NATM2	5/09	7/09		TROTF	6/24/09	7/09	TROTF	6/24/09	7/09	
Changsha Wan	StarTrek	5/15/09	6/09	Denver CC Reg	HPHBP	7/29/09	9/09	Grand Blanc NCG	HPHBP	7/29/09	9/09
	HPHBP	7/15/09	9/09		NATM2	5/22/09	6/09	NATM2	5/22/09	6/09	
	NATM2	5/09	7/09		StarTrek	5/7/09	6/23/09	StarTrek	5/7/09	6/23/09	
	StarTrek	5/15/09	6/09		TROTF	6/24/09	7/09	TROTF	6/24/09	7/09	
Chantilly	FightPil	12/10/04	10/15/09	Denver MNS	UnderSea	2/13/09		UnderSea	2/13/09		
	MOF	1/30/09	9/30/09		GCA	2/13/09	8/09	GC	11/1/99	12/09	
	StarTrek	5/7/09	6/21/09		WildOcea	6/1/09	3/10	HPHBP	7/29/09	9/09	
	TROTF	6/24/09	7/09	Des Moines	FON	4/7/06		NATM2	5/22/09	6/09	
Charleston WV	FON	5/9/09	7/10/09		NATM2	5/22/09	6/09	StarTrek	5/7/09	6/23/09	
	HOTB	3/7/09	7/10/09		TROTF	6/24/09	7/09	TROTF	6/24/09	7/09	
	SeaMonst	7/9/09	11/9/09		UnderSea	2/13/09		UnderSea	2/13/09		
Charlotte DP	FMTTM	1/9/09			WTW	11/16/08	12/09	Graz CX	HPHBP	7/15/09	9/09
	Greece	7/11/08	7/14/09	Detroit SC	Animalop	3/14/09	3/13/10	Greenwich Ode	HPHBP	7/29/09	9/09
Charlotte Reg	HPHBP	7/29/09	9/09		DS3D	1/10/09	7/10/09	NATM2	5/22/09	6/09	
	NATM2	5/22/09	6/09		MOTGL	7/31/08	7/31/10	StarTrek	5/7/09	6/18/09	
	StarTrek	5/7/09	6/23/09		StarTrek	5/7/09	7/9/09	TROTF	6/26/09		
	TROTF	7/1/09	7/09	Dongguan Wan	L&C	12/28/08	12/31/09	UnderSea	2/13/09		
Chattanooga	AfricAdv	7/1/09	9/30/09		NATM2	5/09	7/09	Guadalajara Cpl	HPHBP	7/15/09	9/09
	D&W3D	5/23/08	6/30/09	Dubai IBSM	HPHBP	7/15/09	9/09	Guangdong	SpaceSta	10/1/08	9/30/09
	UnderSea	2/13/09		Dublin Reg	HPHBP	7/29/09	9/09	NATM2	5/09	6/09	
Cherry Hill AMC	HPHBP	7/29/09	9/09		NATM2	5/22/09	6/09	DinoAliv	2/15/09	12/31/09	
	NATM2	5/22/09	6/09		StarTrek	5/7/09	6/22/09	FMTTM	2/13/09	2/10	
	StarTrek	5/7/09	6/11/09		TROTF	6/24/09	7/09	Galapago	11/16/06	11/15/09	
	TROTF	6/24/09	7/09		UnderSea	2/13/09		HPHBP	7/15/09	9/09	
Chicago Imx	HPHBP	7/29/09	9/09	Duluth	MOTGL	2/09	2/10	MOE	3/1/09	3/1/10	
	NATM2	5/22/09	6/09	Durban	JTM	5/15/09	12/31/09	NATM2	5/09	6/09	
	StarTrek	5/7/09	6/20/09		NATM2	5/09	6/09	WildOcea	1/15/09	12/31/09	
	TROTF	6/24/09	7/09		Supespee	11/21/08	11/21/09	NATM2	5/09	7/09	
	UnderSea	2/13/09			UnderSea	2/27/09		HOTB	6/15/07	9/30/09	
Chicago MSI	HPHBP	7/15/09	9/09	Dwingeloo	Bears	12/08	12/09	SeaMonst	6/29/09	12/14/09	
	MOTGL	2/13/09	10/09		Roar	7/1/07	6/30/09	VanGogh	2/2/09	2/1/10	
	WildOcea	10/15/08	11/09	Edmonton Cpx	Bugs	6/24/08		HPHBP	7/29/09	9/09	
	NATM2	5/22/09	6/09		HPHBP	7/29/09	9/09	NATM2	5/22/09	6/09	
Cincinnati NA	StarTrek	5/7/09	6/22/09		NATM2	5/22/09	6/09	StarTrek	5/7/09	6/22/09	

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Hamilton AMC	TROTF	6/24/09	7/09	Juarez Cpl	StarTrek	6/10/09		Los Angeles CC AMC	NATM2	5/22/09	6/09
	UnderSea	2/13/09			HPHBP	7/15/09	9/09		StarTrek	5/7/09	6/22/09
	HPHBP	7/29/09	9/09		NATM2	5/09	7/09		TROTF	6/24/09	7/09
	NATM2	5/22/09	6/09		HPHBP	7/29/09	9/09		HPHBP	7/29/09	9/09
Hampton	StarTrek	5/7/09	6/18/09	Kansas City AMC	NATM2	5/22/09	6/09	Los Angeles NA	NATM2	5/22/09	6/09
	TROTF	6/24/09	7/09		StarTrek	5/7/09	6/23/09		StarTrek	5/7/09	6/20/09
	HPHBP	7/29/09	9/09		TROTF	6/24/09	7/09		TROTF	6/24/09	7/09
	StarTrek	5/7/09	6/23/09		Kansas City Sci	D&W3D	9/5/08		6/30/09	HPHBP	7/29/09
Harahan AMC	TROTF	6/24/09	7/09	Kaohsiung Karlshamn	DinoAliv	5/1/09	9/30/09	Los Angeles UC AMC	NATM2	5/22/09	6/09
	UnderSea	2/13/09			GCA	6/3/09	5/30/10		StarTrek	5/7/09	6/22/09
	HPHBP	7/29/09	9/09		CDS	1/1/09	6/30/09		TROTF	6/24/09	7/09
	NATM2	5/22/09	6/09		CV	1/09	6/09		UnderSea	2/13/09	
Harbin Harrisburg	StarTrek	5/7/09	6/22/09	Katoomba Katowice CC	Dolphins	1/09	6/09	Louisville NA	HPHBP	7/29/09	9/09
	TROTF	6/24/09	7/09		VOTDS	1/09	6/09		NATM2	5/22/09	6/09
	SI	12/15/08	12/14/09		WATE	6/1/97			StarTrek	5/7/09	6/13/09
	FON	2/13/09	6/30/09		D&W3D	6/13/08	6/30/09		TROTF	6/24/09	7/09
Hartberg	HPHBP	7/29/09	9/09	Kawasaki 109 Kenner Kennesaw AMC	OW3D	1/15/09	12/31/09	Louisville SC	FMTTM	8/15/08	9/25/09
	NATM2	5/22/09	6/09		HPHBP	7/15/09	9/09		NATM2	5/22/09	6/09
	SeaMonst	4/1/09	12/31/09		WS3D	7/1/09	6/30/10		TROTF	6/24/09	7/09
	TROTF	6/24/09	7/09		HPHBP	7/29/09	9/09		CM	7/1/09	
Henderson Reg	UnderSea	2/13/09		Kent AMC	NATM2	5/22/09	6/09	Lubbock	SeaMonst	5/23/09	1/2/10
	CRA	6/2/08	6/1/09		StarTrek	5/7/09	6/6/09		Animalop	11/14/08	11/3/09
	Sharks3D	3/5/09	12/31/09		TROTF	6/24/09	7/09		GCA	6/6/08	6/09
	HPHBP	7/29/09	9/09		HPHBP	7/29/09	9/09		SeaMonst	1/23/09	1/23/10
Highlands Ranch AMC	NATM2	5/22/09	6/09	Kiev KT	TROTF	6/24/09	7/09	Lucerne	WildOcea	8/15/09	5/1/10
	StarTrek	5/7/09	6/22/09		HPHBP	7/15/09	9/09		WS3D	5/29/09	12/30/09
	TROTF	6/24/09	7/09		ITD	4/1/08	7/31/09		Animalop	6/1/09	5/31/10
	HPHBP	7/29/09	9/09		StarTrek	5/1/09	6/09		FMTTM	12/1/08	11/30/09
Homestead AMC	NATM2	5/22/09	6/09	Killeen	Animalop	5/1/09	4/30/10	Madrid	GCA	6/27/08	6/09
	StarTrek	5/7/09	6/22/09		SeaMonst	2/6/09	8/5/09		WildOcea	3/10/09	8/31/09
	TROTF	6/24/09	7/09		VOTDS	8/1/08	8/09		Alps	9/15/08	9/14/09
	HPHBP	7/29/09	9/09		HPHBP	7/29/09	9/09		DinoAliv	3/15/08	12/31/09
Hong Kong BEA	NATM2	5/22/09	6/09	King of Prussia Reg	NATM2	5/22/09	6/09	Manila	Everest	7/1/08	12/31/09
	StarTrek	5/7/09	6/18/09		StarTrek	5/7/09	6/20/09		HaunCast	6/12/02	
	TROTF	6/24/09	7/09		TROTF	6/24/09	7/09		Mummie3D	1/1/08	1/1/10
	Cyberwor	11/6/08	11/5/09		HPHBP	7/29/09	9/09		SeaMonst	10/16/08	10/16/09
Hong Kong SM Honolulu Reg	HPHBP	7/15/09	9/09	Knoxville Reg	NATM2	5/22/09	6/09	Malaga Yel Manchester NA	HPHBP	7/15/09	9/09
	MagDes	11/6/08	11/5/09		StarTrek	5/7/09	6/23/09		HPHBP	7/29/09	9/09
	NATM2	5/09	6/09		TROTF	6/24/09	7/09		NATM2	5/22/09	6/09
	Trex	1/1/09	12/31/09		HPHBP	7/15/09	9/09		StarTrek	5/29/09	
Hooksett Zya	Alps	8/1/08	7/30/09	Kolkata Aer Krakow CC	D&W3D	6/13/08	6/30/09	Manchester Ode	TROTF	6/24/09	7/09
	HPHBP	7/29/09	9/09		StarTrek	6/10/09	7/9/09		HPHBP	7/29/09	9/09
	NATM2	5/22/09	6/09		MagDes	9/23/05			NATM2	5/27/09	6/18/09
	StarTrek	5/7/09	6/22/09		HPHBP	7/15/09	9/09		StarTrek	5/13/09	6/18/09
Houston GP AMC	Kuwait 360	5/7/09		Kuwait SCK	FMTTM	10/1/08	9/30/09	Manila	TROTF	6/26/09	
	TROTF	6/24/09	7/09		HumanBod	1/09	12/09		HPHBP	7/15/09	9/09
	HPHBP	7/29/09	9/09		JTM	3/26/09			NATM2	5/22/09	6/09
	NATM2	5/22/09	6/09		Mummie3D	6/19/08	6/12/09		DinoAliv	4/1/09	6/30/09
Houston MNS	StarTrek	5/7/09	6/23/09	La Coruna Lacey Reg	SeaMonst	12/7/08	11/09	McMinnville	Extreme	6/1/09	9/1/09
	TROTF	6/24/09	7/09		DinoGOP	1/09	6/09		FightPil	3/21/07	10/09
	Animalop	8/10/09	12/18/10		HPHBP	7/29/09	9/09		MOF	10/1/08	9/12/10
	JTM	7/1/09			NATM2	5/22/09	6/09		RATW	1/5/09	6/09
Houston Reg	StarTrek	5/7/09	6/23/09	Langley Cpx	StarTrek	5/7/09	6/22/09	Melbourne HCL	HPHBP	7/15/09	9/09
	TROTF	6/24/09	7/09		TROTF	6/24/09	7/09		NATM2	5/09	6/09
	NATM2	5/27/09	7/09		HPHBP	7/29/09	9/09		StarTrek	5/1/09	6/09
	Sharks3D	3/13/09	12/31/09		NATM2	5/22/09	6/09		Bugs	4/27/09	
Hutchinson	HPHBP	7/29/09	9/09	Lansing Cel	TROTF	6/24/09	7/09	Melbourne MV	HaunCast	4/09	
	NATM2	5/22/09	6/09		NATM2	5/22/09	6/09		HPHBP	7/29/09	9/09
	StarTrek	5/7/09	6/22/09		StarTrek	5/7/09	6/22/09		NATM2	5/27/09	7/09
	TROTF	6/24/09	7/09		TROTF	6/24/09	7/09		StarTrek	5/8/09	6/10/09
Huntsville	UnderSea	2/13/09		Las Vegas Bre	UnderSea	2/13/09		Memphis Pink	TROTF	6/26/09	
	FightPil	3/1/09	8/31/09		HPHBP	7/29/09	9/09		UnderSea	3/26/09	11/15/09
	StarTrek	5/7/09	6/18/09		NATM2	5/22/09	6/09		VanGogh	8/13/09	
	Beavers	6/17/09			TROTF	6/24/09	7/09		GCA	3/23/09	11/09
Hyderabad	DinoAliv	3/18/09	8/09	Las Vegas RR Reg	HPHBP	7/29/09	9/09	Menlyn	Mummies	11/15/08	11/13/09
	HPHBP	7/15/09	9/09		NATM2	5/22/09	6/09		NATM2	5/09	6/09
	MysticInd	4/17/09	10/09		StarTrek	5/7/09	6/22/09		Supespee	11/21/08	11/21/09
	UnderSea	5/1/09			TROTF	6/24/09	7/09		WildOcea	2/17/09	6/30/09
Ilsan CGV	HPHBP	7/15/09	9/09	Las Vegas SA Reg	HPHBP	7/29/09	9/09	Mesa DT	NATM2	5/22/09	6/09
	StarTrek	5/15/09	6/09		NATM2	5/22/09	6/09		TROTF	6/24/09	7/09
	HPHBP	7/29/09	9/09		StarTrek	5/7/09	6/22/09		HPHBP	7/29/09	9/09
	TROTF	6/24/09	7/09		TROTF	6/24/09	7/09		NATM2	5/22/09	6/09
Independence AMC	Alaska	6/26/09		Lehi	UnderSea	2/13/09		Mesquite AMC	StarTrek	5/7/09	6/23/09
	Alps	5/14/09			TROTF	6/24/09	7/09		TROTF	6/26/09	
	DinoAliv	2/1/09	8/30/09		AfricAdv	10/17/08	10/16/09		UnderSea	3/26/09	
	HPHBP	7/29/09	8/09		D&W3D	5/22/09	12/31/09		VanGogh	8/13/09	11/15/09
Indianapolis Imx	SAA	8/1/08	7/31/09	Leon Exp Lincolnshire Reg	WildOcea	6/6/08	6/30/09	Mexico City Pap	GCA	3/23/09	11/09
	StarTrek	6/5/09			SeaMonst	6/1/09	11/30/09		NATM2	5/09	6/09
	Supespee	11/2/08	11/10		NATM2	5/22/09	6/09		Supespee	11/21/08	11/21/09
	UnderSea	2/13/09			StarTrek	5/7/09	6/23/09		WildOcea	2/17/09	6/30/09
Indianapolis Ker	TROTF	6/24/09	7/09	Little Rock AEC Little Rock DT	TROTF	6/24/09	7/09	Mexico City Per Cpl Mexico City Uni Cpl Midlothian Reg	NATM2	5/22/09	6/09
	HPHBP	7/29/09	9/09		DinoAliv	7/1/09	1/31/10		HPHBP	7/15/09	9/09
	NATM2	5/22/09	6/09		HPHBP	7/29/09	9/09		HPHBP	7/15/09	9/09
	StarTrek	5/7/09	6/23/09		NATM2	5/22/09	6/09		NATM2	5/22/09	6/09
Irvine Reg	TROTF	6/24/09	7/09	Loch Lomond Lodz CC	StarTrek	5/7/09	6/18/09	Milwaukee	StarTrek	5/7/09	6/22/09
	HPHBP	7/29/09	9/09		TROTF	6/24/09	7/09		TROTF	6/24/09	7/09
	NATM2	5/22/09	6/09		UnderSea	2/13/09			LivingSe	6/17/09	
	StarTrek	5/7/09	6/20/09		LOLL	7/24/02			MOTGL	6/13/08	6/15/10
Istanbul AFM	TROTF	6/24/09	7/09	London BFI	FMTTM	10/30/08	9/30/09	Mississauga Cpx	ROF	6/17/09	
	UnderSea	2/13/09			SeaMonst	4/17/09	9/30/09		SeaMonst	1/9/09	10/1/09
	HPHBP	7/15/09	9/09		Bugs	6/3/08	6/3/09		HPHBP	7/29/09	9/09
	NATM2	5/22/09	6/09		FMTTM	10/3/08	12/4/09		NATM2	5/22/09	6/09
Jacksonville AMC	HPHBP	7/29/09	9/09	London SM	HPHBP	7/15/09	9/09	Monterey CA	TROTF	6/24/09	7/09
	NATM2	5/22/09	6/09		NATM2	5/27/09	6/18/09		HPHBP	7/29/09	9/09
	StarTrek	5/7/09	6/23/09		SeaMonst	12/07	10/09		HPHBP	7/29/09	9/09
	TROTF	6/24/09	7/09		StarTrek	5/13/09	6/18/09		NATM2	5/22/09	6/09
Jakarta Jersey City	UnderSea	2/13/09		Long Beach Reg	UnderSea	2/13/09		Monterrey Cpl Montreal Cpx	StarTrek	5/7/09	6/22/09
	JTM	4/20/09			DinoAliv	5/25/07	12/31/09		TROTF	6/24/09	7/09
	Alps	6/15/09	6/15/10		SeaMonst	10/26/07	10/20/09		LivingSe	6/8/09	9/7/09
	FON	5/30/09	1/31/10		Sharks3D	10/27/07			300	5/15/09	
	SeaMonst	7/4/08	6/30/09		HPHBP	7/29/09	9/09		Sharks3D	1/5/09	12/31/09



Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close	
Montreal SC	StarTrek	5/7/09	6/23/09	Osaka 109	TROTF	6/24/09	7/09	Saco Zya	HPHBP	7/29/09	9/09	
	TROTF	6/24/09	7/09		HPHBP	7/15/09	9/09		NATM2	5/27/09	6/23/09	
	FMTTM	9/30/08	6/30/09		DS3D	9/1/06	7/31/09		StarTrek	5/13/09	6/23/09	
	U23D	4/28/09	9/13/09		Mummies	1/10/09	6/12/09		TROTF	7/1/09	7/09	
Morrow AMC	HPHBP	7/29/09	9/09	Oviedo Yel	HPHBP	7/15/09	9/09	Sacramento Imx	AfricAdv	3/6/09	9/30/09	
	NATM2	5/22/09	6/09		HPHBP	7/15/09	9/09		DinoAliv	4/24/09	8/09	
	StarTrek	5/7/09	6/18/09		NATM2	5/22/09	6/09		StarTrek	6/19/09		
Moscow NA	TROTF	6/24/09	7/09	Paris Gau	D&W3D	6/10/09	12/31/09	Saint Augustine	UnderSea	2/13/09		
	HPHBP	7/15/09	9/09		D&W3D-D	6/10/09			CRA	4/13/09	11/30/09	
	NATM2	5/09	6/09		DS3D	4/1/07	6/30/09		HPHBP	7/29/09	9/09	
Moscow Nes	StarTrek	5/1/09	6/09	Parker	U23D-D	6/10/09		Saint Félicien	L&C	4/18/07		
	D&W3D	6/10/08	6/30/09		Animalop	2/7/09	2/6/10		MOTGL	3/20/09	10/15/09	
	FMTTM	8/22/08	8/21/09		CRA	6/6/09	11/6/09		NATM2	5/22/09	6/09	
	HaunCast	1/1/04			WS3D	5/30/09	11/30/09		TROTF	7/1/09	7/09	
Mumbai	HPHBP	7/15/09	9/09	Penrith	Rheged	7/1/00		Saint Louis SC	UnderSea	2/13/09		
	Mummie3D	12/10/08	6/12/09		FightPil	4/10/07	10/09		GreatNor	5/1/09	5/1/10	
	NATM2	5/09	6/09		MOF	11/8/96			FMTTM	3/5/09	8/19/09	
	OW3D	1/1/09	12/31/09		SU	11/7/08	11/7/09		MOTGL	9/19/08	6/30/09	
Myrtle Beach DCI	WildOcea	6/12/09	12/31/09	Perth HCL	HPHBP	7/15/09	9/09	Saint Louis Weh	SeaMonst	4/1/09	3/10	
	HPHBP	7/15/09	9/09		NATM2	5/09	6/09		HPHBP	7/29/09	9/09	
	DinoAliv	3/20/09	12/31/09		StarTrek	5/1/09	6/09		NATM2	5/22/09	6/09	
	Mummie3D	3/20/09	12/31/09		HPHBP	7/29/09	9/09		StarTrek	5/13/09	6/23/09	
Nanchang	U23D	3/20/09	9/6/09	Philadelphia	JIAC	10/20/08	6/3/09	Saint Paul AMC	TROTF	7/1/09	7/09	
	UnderSea	3/21/09			TROTF	6/24/09	7/09		HPHBP	7/29/09	9/09	
	OO	2/09	9/09		UnderSea	5/29/09			NATM2	5/27/09	6/23/09	
	Roar	4/1/09	10/31/09		VanGogh	3/14/09	12/31/09		StarTrek	5/29/09		
Nanjing YSTC	MagDes	12/15/08	12/14/09	Phoenix AMC	WTW	10/06	12/09	Saint Paul SMM	TROTF	6/24/09	7/09	
	HPHBP	7/29/09	9/09		HPHBP	7/29/09	9/09		Supespee	3/6/09	6/09	
	NATM2	5/22/09	6/09		NATM2	5/22/09	6/09		T40	5/22/09	9/30/09	
	StarTrek	5/7/09	6/22/09		StarTrek	5/7/09	6/22/09		NATM2	5/22/09	6/09	
Nashville Reg	TROTF	6/24/09	7/09	Phoenix ASC	TROTF	6/24/09	7/09	Saint Petersburg Muv	TROTF	6/24/09	7/09	
	UnderSea	2/13/09			Sharks3D	6/1/09	12/31/09		HPHBP	7/15/09	9/09	
	HPHBP	7/29/09	9/09		Greece	2/13/09	2/15/10		NATM2	5/09	6/09	
	NATM2	5/22/09	6/09		Mummies	8/29/08	8/29/09		SpaceSta	9/5/08	9/4/09	
Natick JF	TROTF	6/24/09	7/09	Pittsburgh CSC	SAA	6/1/08	6/30/09	Salt Lake City CP	FightPil	6/5/09	9/5/09	
	UnderSea	2/13/09			UnderSea	2/13/09			UnderSea	2/13/09		
	HPHBP	7/29/09	9/09		DS3D	2/1/07	1/31/10		Alamo			
	NATM2	5/22/09	6/09		HPHBP	7/29/09	9/09		HPHBP	7/29/09	9/09	
National City AMC	StarTrek	5/7/09	6/22/09	Portage GQT	Mysticlnd	9/30/08		San Antonio 2D	NATM2	5/22/09	6/09	
	TROTF	6/24/09	7/09		NATM2	5/22/09	6/09		StarTrek	5/7/09	6/25/09	
	UnderSea	2/13/09			StarTrek	5/13/09	6/23/09		TROTF	6/24/09	7/09	
	ND				TROTF	6/24/09	7/09		HPHBP	7/29/09	9/09	
New Delhi ICC	DinoAliv	4/1/09	12/31/09	Portland OMSI	UnderSea	2/13/09		San Diego AMC	NATM2	5/22/09	6/09	
	HPHBP	7/29/09	9/09		Bugs	7/3/09			StarTrek	5/7/09	6/20/09	
	NATM2	5/27/09	6/23/09		Mysticlnd	5/13/09			TROTF	6/24/09	7/09	
	StarTrek	5/13/09	6/20/09		Sharks3D	5/22/09			NATM2	5/22/09	6/09	
New Orleans	TROTF	6/24/09	7/09	Poznan CC	WildOcea	9/26/08	10/09	San Diego NHM	OO	3/31/01	12/09	
	HPHBP	7/29/09	9/09		Bugs	9/21/07			HPHBP	7/29/09	9/09	
	NATM2	5/22/09	6/09		D&W3D	6/13/08	6/30/09		NATM2	5/22/09	6/09	
	StarTrek	5/7/09	6/23/09		SeaMonst	4/17/09	9/30/09		StarTrek	5/7/09	6/22/09	
New Rochelle Reg	TROTF	6/24/09	7/09	Prague CC	AfricAdv	7/1/09	12/31/09	San Diego Reg	TROTF	6/24/09	7/09	
	HPHBP	7/29/09	9/09		D&W3D	3/19/09	12/31/09		UnderSea	2/13/09		
	NATM2	5/22/09	6/09		FMTTM	1/8/09	1/7/10		AIWC	6/09	9/09	
	StarTrek	5/7/09	6/23/09		HPHBP	7/15/09	9/09		Animalop	12/13/08	12/09	
New York 34 AMC	TROTF	6/24/09	7/09	Providence NA	HPHBP	7/29/09	9/09	San Francisco AMC	JTM	3/19/09	3/31/10	
	HPHBP	7/29/09	9/09		HPHBP	7/29/09	9/09		UnderSea	4/1/09		
	NATM2	5/22/09	6/09		NATM2	5/22/09	6/09		HPHBP	7/15/09	9/09	
	StarTrek	5/7/09	6/20/09		StarTrek	5/7/09	6/22/09		NATM2	5/22/09	6/09	
New York AMNH	TROTF	6/24/09	7/09	Quebec	TROTF	6/24/09	7/09	StarTrek	StarTrek	5/7/09	6/23/09	
	HPHBP	7/29/09	9/09		UnderSea	2/13/09			TROTF	6/24/09	7/09	
	NATM2	5/27/09	6/23/09		AfricAdv	6/16/08	9/30/09		UnderSea	2/13/09		
	StarTrek	5/7/09	6/22/09		D&W3D	6/1/09	12/31/09		HPHBP	7/29/09	9/09	
New York Emp AMC	TROTF	6/24/09	7/09	Raleigh	StarTrek	5/7/09	6/4/09	San Jose AMC	NATM2	5/22/09	6/09	
	HPHBP	7/29/09	9/09		Bugs	5/2/08	12/12/09		StarTrek	5/7/09	6/11/09	
	NATM2	5/27/09	6/23/09		GP	1/6/09	6/09		TROTF	6/24/09	7/09	
	StarTrek	5/7/09	6/22/09		HPHBP	7/29/09	9/09		CDS	6/1/09	8/31/09	
New York LS AMC	TROTF	6/24/09	7/09	Reading JF	Mummie3D	3/6/09	11/1/09	San Jose Tech	Mummies	4/27/09	10/31/09	
	HPHBP	7/15/09	9/09		MVA	3/27/09	6/09		TR	6/1/09	8/31/09	
	NATM2	5/22/09	6/09		NASCAR	5/30/09			HCBDT	8/17/96		
	StarTrek	5/7/09	6/20/09		NATM2	5/22/09	6/09		NATM2	5/22/09	6/09	
Newport AMC	TROTF	6/24/09	7/09	Reading RCT	StarTrek	5/7/09	6/22/09	Sandy	StarTrek	5/7/09	6/13/09	
	HPHBP	7/29/09	9/09		TROTF	6/24/09	7/09		TROTF	6/24/09	7/09	
	NATM2	5/27/09	6/23/09		UnderSea	2/13/09			HPHBP	7/29/09	9/09	
	StarTrek	5/7/09	6/22/09		HPHBP	7/29/09	9/09		NATM2	5/22/09	6/09	
Niagara Can DCI	TROTF	6/24/09	7/09	Reading RCT I	UnderSea	2/13/09		Sao Paulo	TROTF	6/24/09	7/09	
	MOTGL	4/8/09	9/13/09		HPHBP	7/29/09	9/09		HPHBP	7/15/09	9/09	
	Niagara	7/1/86			NATM2	5/22/09	6/09		Schenectady	FMTTM	7/1/09	6/30/10
	Niagara	5/1/07			TROTF	6/24/09	7/09		HumanBod	8/1/09	7/31/10	
Noblesville GQT	Antarc	3/4/09		Regina	DS3D	6/24/09	7/09	Seattle PSC 1	SeaMonst	8/1/08	7/31/09	
	NATM2	5/22/09	6/09		SpaceSta	11/1/08	6/09		Animalop	5/29/09	9/15/09	
	StarTrek	5/13/09	6/20/09		Mummie3D	3/15/09	11/1/09		MOTN	10/1/08	9/15/09	
	TROTF	6/24/09	7/09		Roar	10/10/08	10/10/09		Animalop	5/23/09		
Norwalk	DS3D	6/19/09		Reno Fleisch	StarTrek	5/7/09	6/22/09	Seattle PSC 2	HPHBP	7/29/09	9/09	
	Niagara	7/1/86			ITD	3/8/08	3/1/10		NATM2	5/22/09	6/09	
	Niagara	5/1/07			Richcione	HPHBP	7/29/09		9/09	StarTrek	5/7/09	6/13/09
	Antarc	3/4/09			NATM2	5/22/09	6/09		TROTF	6/24/09	7/09	
Omaha Zoo	StarTrek	5/7/09	6/22/09	Richmond Cpx	TROTF	6/24/09	7/09	Seattle TP Reg	UnderSea	2/13/09		
	TROTF	6/24/09	7/09		Alps	2/1/09	6/25/09		HPHBP	7/29/09	9/09	
	UnderSea	2/13/09			CRA	6/26/09	9/25/09		NATM2	5/22/09	6/09	
	NATM2	5/22/09	6/09		Dolphins	6/6/09	9/7/09		TROTF	6/24/09	7/09	
Ontario Reg	StarTrek	5/7/09	6/22/09	Richmond SMV	FON	2/6/09	2/10	Seoul CGV	HPHBP	7/15/09	9/09	
	TROTF	6/24/09	7/09		GP	11/1/08	6/25/09		NATM2	5/09	7/09	
	HPHBP	7/29/09	9/09		HumanBod	2/6/09	2/10		StarTrek	5/15/09	6/09	
	NATM2	5/22/09	6/09		Sharks3D	6/26/09	9/25/09		HPHBP	7/15/09	9/09	
Orange Park AMC	StarTrek	5/7/09	6/22/09	Rochester Cmk	HPHBP	7/29/09	9/09	Shakopee	StarTrek	5/15/09	6/09	
	TROTF	6/24/09	7/09		NATM2	5/22/09	6/09		JIAC	5/12/09	11/1/09	
	HPHBP	7/29/09	9/09		TROTF	6/24/09	7/09		HPHBP	7/15/09	9/09	
	NATM2	5/22/09	6/09		DinoAliv	9/15/08	9/1/09		NATM2	5/09	7/09	
Orlando P Reg	StarTrek	5/7/09	6/22/09	Rochester MSC				Shanghai PC	AlienAdv	6/15/09	6/14/10	
	TROTF	6/24/09	7/09									
	StarTrek	5/7/09	6/22/09									
	TROTF	6/24/09	7/09									
Orlando SC	GCA	1/9/09	6/7/09									
	WildOcea	3/21/09	10/31/09									
	HPHBP	7/29/09	9/09									
	NATM2	5/22/09	6/09									
Orlando WL Reg	StarTrek	5/7/09	6/22/09									
	TROTF	6/24/09	7/09									
	StarTrek	5/7/09	6/22/09									
	TROTF	6/24/09	7/09									

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Shari	DS3D	7/1/08	6/30/09		NATM2	5/22/09	6/09	Williamsville Reg	NATM2	5/22/09	6/09
Shijiazhuang	FSOS				StarTrek	5/7/09	6/22/09		TROTF	6/24/09	7/09
	FON	4/1/09	10/31/09	Tampa MOSI	TROTF	6/24/09	7/09	Wimbledon Ode	HPHBP	7/29/09	9/09
	OO	2/1/08	2/1/10		Animalop	12/5/08	10/09		NATM2	5/27/09	6/18/09
Shobu 109	HPHBP	7/15/09	9/09		ELS	7/10/09			StarTrek	5/13/09	6/18/09
Shreveport	Animalop	9/13/08	9/13/09		NATM2	6/26/09			TROTF	6/26/09	
	DinoAliv	6/15/09	2/1/10		StarTrek	6/5/09			UnderSea	2/13/09	
	SC	1/2/09	12/31/09		UnderSea	2/13/09		Winnipeg	AfricAdv	10/10/08	10/9/09
Simi Valley Reg	HPHBP	7/29/09	9/09	Tarentum Cmk	VanGogh	3/13/09	8/31/09		Greece	5/1/09	4/30/10
	NATM2	5/22/09	6/09		D&W3D	4/17/09	12/31/09		MVA	5/30/09	
	StarTrek	5/7/09	6/23/09		HPHBP	7/29/09	9/09		UnderSea	2/13/09	
	TROTF	6/24/09	7/09		NATM2	5/22/09	6/09	Woodbridge AMC	HPHBP	7/29/09	9/09
Singapore DC	D&W3D	4/1/09	12/31/09		TROTF	5/22/09	7/09		NATM2	5/22/09	6/09
Singapore SC	SeaMonst	2/28/09	2/10	Tempe Imx	MVA	6/5/09			StarTrek	5/7/09	6/11/09
	VanGogh	5/1/09	10/31/09		UnderSea	2/13/09			TROTF	6/24/09	7/09
Sinsheim	D&W3D	6/1/09	12/31/09	Tigard Reg	HPHBP	7/29/09	9/09	Woodbridge Cpx	HPHBP	7/29/09	9/09
	FMTTM	4/2/09	4/10		TROTF	6/24/09	7/09		NATM2	5/22/09	6/09
Sioux Falls	Alps	6/1/09	5/31/10	Tigard Reg I	NATM2	5/22/09	6/09		TROTF	6/24/09	7/09
	Amazon	6/1/09	5/31/10	Tijuana	Alps	8/1/08	9/1/09	Woodland Hills AMC	HPHBP	7/29/09	9/09
	CRA	6/1/09	5/31/10		Animalop	4/1/09	10/31/09		NATM2	5/22/09	6/09
	DinoAliv	6/1/09	5/1/10		Bugs	10/30/06			StarTrek	5/7/09	6/11/09
	Dolphins	6/1/09	5/31/10		DinoAliv	6/1/09	12/31/09		TROTF	6/24/09	7/09
	Everest	6/1/09	5/31/10		Mummie3D	7/20/09	12/31/09	Woodridge Cmk	HPHBP	7/29/09	9/09
	FightPil	5/23/09	10/2/09		SeaMonst	2/7/09	10/31/09		NATM2	5/22/09	6/09
	HOTB	1/24/09	5/22/10	Toluca Cpl	HPHBP	7/15/09	9/09		TROTF	6/24/09	7/09
	JAC	6/1/09	5/31/10		NATM2	5/09	7/09	Yellowstone	L&C	6/15/02	
	LivingSe	6/1/09	5/31/10	Tomball San	HPHBP	7/29/09	9/09	Ypsilanti NA	NATM2	5/22/09	6/09
	Mummie3D	6/1/09	5/1/10		NATM2	6/10/09	6/09		TROTF	6/24/09	7/09
	RATW	6/1/09	5/1/10		StarTrek	5/13/09	6/18/09	Zion	DinoAliv	1/15/09	7/30/09
Sofia CC	Bugs	9/21/07			TROTF	7/2/09	7/09		WildOcea	7/6/09	6/30/10
	OW3D	5/22/09	12/31/09	Toronto Cpx	HPHBP	7/29/09	9/09		ZionCany	5/24/94	
	SeaMonst	12/08	12/09		NATM2	5/22/09	6/09				
South Barrington AMC	HPHBP	7/29/09	9/09		TROTF	6/24/09	7/09				
	NATM2	5/22/09	6/09	Toronto OP	UnderSea	2/13/09					
	StarTrek	5/7/09	6/23/09	Toronto OSC	HOTB	5/16/09	11/3/09				
	TROTF	6/24/09	7/09		Alps	12/15/08	9/30/09				
South Gate Reg	HPHBP	7/29/09	9/09		JTM	2/7/09	9/7/09				
	NATM2	5/22/09	6/09	Torrance AMC	MOTGL	5/9/08					
	TROTF	6/24/09	7/09		HPHBP	7/29/09	9/09				
South Miami AMC	HPHBP	7/29/09	9/09		NATM2	5/22/09	6/09				
	NATM2	5/27/09	6/22/09		StarTrek	5/7/09	6/11/09				
	TROTF	6/24/09	7/09		TROTF	6/24/09	7/09				
Speyer Imax	FMTTM	12/18/08	12/17/09	Toulouse	MagDes	2/5/09	1/4/10				
Spokane	Bugs	9/21/06		Townsville	AEK	6/28/08	6/27/09				
	DinoAliv	3/5/09	10/31/09		DS3D	7/17/06	7/6/09				
	FON	8/20/04		Tukwila AMC	HPHBP	7/29/09	9/09				
	GCA	4/24/09	4/23/10		NATM2	5/22/09	6/09				
	HumanBod	1/09	12/09		StarTrek	5/7/09	6/23/09				
	NATM2	5/22/09	6/09		TROTF	6/24/09	7/09				
Sterling Heights AMC	TROTF	6/24/09	7/09	Tulsa Cmk	HPHBP	7/29/09	9/09				
	HPHBP	7/29/09	9/09		NATM2	5/22/09	6/09				
	NATM2	5/22/09	6/09		TROTF	6/24/09	7/09				
	StarTrek	5/7/09	6/6/09		UnderSea	2/13/09					
	TROTF	6/24/09	7/09	Valencia Reg	Mummies	6/19/09	12/31/09				
Stockholm	GCA	5/15/09	5/14/10	Valencia Spn	DS3D	7/1/08	6/30/09				
Stockton Reg	HPHBP	7/29/09	9/09	Vancouver Imx	GCA	6/12/09					
	NATM2	5/22/09	6/09		UnderSea	2/13/09					
	StarTrek	5/7/09	6/22/09	Vancouver TWS	Beavers	5/1/09	12/31/09				
	TROTF	6/24/09	7/09		VanGogh	3/14/09	12/31/09				
Stony Brook AMC	HPHBP	7/29/09	9/09	Veracruz Cpl	HPHBP	7/15/09	9/09				
	NATM2	5/22/09	6/09	Victoria DCI	Africa	6/5/09					
	StarTrek	5/7/09	6/22/09		JTM	5/1/09					
	TROTF	6/24/09	7/09		OO	1/16/09	7/09				
Sudbury	FMTTM	7/1/09	10/1/09	Vienna CX	HPHBP	7/15/09	9/09				
	FON	3/1/09	2/10	Virginia Beach AMC	HPHBP	7/29/09	9/09				
	SeaMonst	2/28/09	9/30/09		NATM2	5/22/09	6/09				
	U23D	5/28/09	9/30/09		StarTrek	5/7/09	6/6/09				
Sugar Land AMC	HPHBP	7/29/09	9/09		TROTF	6/24/09	7/09				
	NATM2	5/22/09	6/09	Virginia Beach AMSC	D&W3D	6/1/09	12/31/09				
	StarTrek	5/7/09	6/18/09		UnderSea	2/13/09					
	TROTF	6/24/09	7/09	Vulcania	Vulcania	2/22/02					
Suzhou SCAC	HPHBP	7/15/09	9/09	Warsaw CC	ToFly	7/92					
	NATM2	5/09	7/09		D&W3D	6/13/08	6/30/09				
Sydney HCL	HPHBP	7/15/09	9/09	Washington NASM	HPHBP	7/15/09	9/09				
	NATM2	5/09	6/09		3DSun	3/14/09	3/13/10				
	StarTrek	5/1/09	6/09		FightPil	3/11/05	10/09				
Sydney WBS	DinoAliv	8/21/09	3/31/10		NATM2	5/22/09	6/09				
	HaunCast	4/09			ToFly	7/1/76					
	HPHBP	7/15/09	9/09	Washington NMNH	DS3D	9/26/08	10/31/09				
	Mummie3D	8/4/09	3/31/10		HPHBP	7/29/09	9/09				
	StarTrek	5/13/09	6/3/09		NATM2	5/22/09	6/09				
	UnderSea	3/19/09		West Nyack Imx	HPHBP	7/29/09	9/09				
Taichung ST	DinoAliv	6/1/08	6/1/09		NATM2	5/22/09	6/09				
Taipei AM	WildOcea	12/20/08	12/31/09		TROTF	6/24/09	7/09				
	BP	3/29/09	9/30/09		UnderSea	2/13/09					
	DIS	1/1/09	6/30/09	West Palm Beach Muv	NATM2	5/22/09	6/09				
	Everest	4/4/09	9/27/09		SM3	9/14/07	9/22				
	GCA	9/28/08	9/27/09		StarTrek	5/7/09	6/22/09				
	SpaceSta	7/1/09	12/31/09		TROTF	6/24/09	7/09				
Taipei Vie	HPHBP	7/15/09	9/09	Westminster Orc AMC	HPHBP	7/29/09	9/09				
Taipei WVC	NATM2	5/09	7/09		NATM2	5/22/09	6/09				
Tallahassee	DinoAliv	6/1/09	2/1/10		TROTF	6/24/09	7/09				
	SeaMonst	1/1/09	6/30/09	Westminster Pro AMC	HPHBP	7/29/09	9/09				
	WildOcea	5/1/09	12/31/09		NATM2	5/22/09	6/09				
Tampa AMC	HPHBP	7/29/09	9/09		StarTrek	5/7/09	6/22/09				
	NATM2	5/22/09	6/09	White Plains NA	TROTF	6/24/09	7/09				
	StarTrek	5/7/09	6/22/09		NATM2	5/27/09	6/23/09				
	TROTF	6/24/09	7/09		StarTrek	5/7/09	6/20/09				
Tampa Cha	HPHBP	7/29/09	9/09		TROTF	6/24/09	7/09				

## Key to Film Abbreviations

Film	Title	Year	Dist	Film	Title	Year	Dist
300	300: The IMAX Experience	2007	WB	ND	Neelkanth Darshan	2005	unk
3DSun	3D Sun	2008	K2	Niagara	Niagara: Miracles, Myths, and Magic	1987	NGD
AEK	Africa's Elephant Kingdom	1998	IMAX	OO	Ocean Oasis	2000	SFI
Africa	Africa: the Serengeti	1994	HMNS	OW3D	Ocean Wonderland 3D	2003	3D 3DEL
AfricAdv	African Adventure 3D	2007	3D nWP	Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993	IMAX
AIWC	Adventures in Wild California	2000	MFF	RATW	Ride Around the World	2006	GSF
Alamo	Alamo: The Price of Freedom	1988	MFF	Rheged	Rheged: The Lost Kingdom	2000	unk
Alaska	Alaska: Spirit of the Wild	1997	HMNS	Roar	Roar: Lions of the Kalahari	2003	NGD
AlienAdv	Alien Adventure	1999	3D	ROF	Ring of Fire	1991	SMM
AllAcces	All Access	2001	IMAX	SAA	Shackleton's Antarctic Adventure	2001	NGD
Alps	Alps: Giants of Nature, The	2007	MFF	SC	Storm Chasers	1995	MFF
Amazon	Amazon	1997	MFF	SeaMonst	Sea Monsters: A Prehistoric Adventure	2007	NGD
Animalop	Animalopolis	2008	3D	Sharks3D	Sharks 3D	2004	3D 3DEL
Antarc	Antarctica	1991	MSI	SI	Survival Island	1995	IMAX
ATSOT	Across the Sea of Time	1995	3D	SM3	Spider-Man 3: The IMAX Experience	2007	SPE
Bears	Bears	2001	PCI	SpaceSta	Space Station	2002	3D IMAX
Beavers	Beavers	1988	SLC	StarTrek	Star Trek: The IMAX Experience	2009	PPC
BP	Blue Planet	1990	IMAX	SU	Straight Up: Helicopters in Action	2002	SKF
Bugs	Bugs!	2003	3D	Supespee	Super Speedway	1997	SLC
CDS	Cirque du Soleil: Journey of Man	1999	3D	T40	Titanica (short)	1992	IMAX
CM	Country Music: The Spirit of America	2003	GSF	ToFly	To Fly!	1976	MFF
CRA	Coral Reef Adventure	2003	MFF	TR	Thrill Ride	1997	SPC
CTPA	China: The Panda Adventure	2001	IMAX	Trex	T-Rex: Back to the Cretaceous	1998	3D IMAX
CV	Cosmic Voyage	1996	IMAX	TROTF	Transformers: Revenge of the Fallen	2009	PPC
Cyberwor	Cyberworld 3D	2000	3D	U23D	U2 3D	2008	3D
D&W3D	Dolphins & Whales 3D	2008	3D	U23D-D	U2 3D (digital)	2008	3D
D&W3D-D	Dolphins & Whales 3D (digital)	2008	3D	UnderSea	Under The Sea 3D	2009	3D
DinoAliv	Dinosaurs Alive	2007	3D	VanGogh	Van Gogh: Brush with Genius	2009	MFF
DinoGOP	Dinosaurs 3D: Giants of Patagonia	2007	3D	VOTDS	Volcanoes of the Deep Sea	2003	SLC
DIS	Destiny in Space	1994	IMAX	Vulcania	Vulcania	2002	unk
Dolphins	Dolphins	2000	MFF	WATE	Wild Australia: The Edge	1997	MSI
DS3D	Deep Sea 3D	2006	3D	WildOcea	Wild Ocean	2008	3D
ELS	Extra-Large Shorts	2007	SW	WS3D	Wild Safari 3D	2005	3D
Everest	Everest	1998	MFF	WTW	Wired to Win	2005	NGD
Extreme	Extreme	1999	GSF	ZionCany	Zion Canyon (aka TOTG)	1994	BFI
FightPil	Fighter Pilot: Operation Red Flag	2004	K2				
FMTTM	Fly Me to the Moon	2008	3D				
FON	Forces of Nature	2004	NGD				
FSOS	Four Seasons of Shiretoko	1988	unk				
Galapago	Galapagos	1999	3D				
GC	Grand Canyon: The Hidden Secrets	1985	NGD				
GCA	Grand Canyon Adventure: River at Risk 3D	2008	3D				
GP	Greatest Places, The	1998	SMM				
GreatNor	Great North	2000	BFI				
Greece	Greece: Secrets of the Past	2006	MFF				
HaunCast	Haunted Castle	2001	3D				
HCBTD	Hearst Castle: Building the Dream	1996	NGD				
HOTB	Hurricane on the Bayou	2006	MFF				
HPHBP	Harry Potter and the Half-Blood Prince	2009	3D				
HumanBod	Human Body, The	2001	NGD				
ITD	Into the Deep	1994	3D				
JGWC	Jane Goodall's Wild Chimpanzees	2002	SMM				
JAC	Journey into Amazing Caves	2001	MFF				
JTM	Journey to Mecca	2009	SKF				
L&C	Lewis & Clark: Great Journey West	2002	NGD				
LivingSe	Living Sea, The	1994	MFF				
LOLL	Legend of Loch Lomond, The	2002	SKF				
MagDes	Magnificent Desolation	2005	3D				
MJTMM	Michael Jordan To the Max	2000	GSF				
MOE	Mysteries of Egypt	1998	NGD				
MOF	Magic of Flight, The	1997	MFF				
MOTGL	Mysteries of the Great Lakes	2008	SN				
MOTN	Mystery of the Nile	2005	MFF				
Mummie3D	Mummies 3D	2008	3D				
Mummies	Mummies: Secrets of the Pharaohs	2007	GSF				
MVA	Monsters vs. Aliens: An IMAX 3D Experience	2009	3D				
MysticInd	Mystic India	2005	GSF				
NASCAR	NASCAR 3D: The IMAX Experience	2004	3D				
NATM2	Night at the Museum 2	2009	FOX				

### Summer 2009 Bookings Count

#	Film	#	Film	#	Film	#	Film
208	HPHBP	5	Everest	2	Amazon	1	ELS
201	NATM2	5	HaunCast	2	CDS	1	Extreme
173	TROTF	5	HumanBod	2	Cyberwor	1	FSOS
148	StarTrek	5	MagDes	2	GP	1	GC
62	UnderSea	5	MVA	2	ITD	1	GreatNor
31	DinoAliv	4	Galapago	2	Niagara	1	HCBTD
29	SeaMonst	4	JIAC	2	ToFly	1	JGWC
26	FMTTM	4	L&C	2	TR	1	LOLL
22	D&W3D	4	MOTN	2	VOTDS	1	MJTMM
19	WildOcea	4	MysticInd	2	WTW	1	ND
17	GCA	4	OO	1	300	1	Ozarks
14	Animalop	4	Supespee	1	3DSun	1	Rheged
13	Mummie3D	4	U23D	1	Africa	1	ROF
12	DS3D	4	WS3D	1	AIWC	1	SC
11	Sharks3D	3	Beavers	1	Alamo	1	SI
10	Alps	3	DinoGOP	1	Alaska	1	SM3
10	FightPil	3	Dolphins	1	AlienAdv	1	SU
10	FON	3	Greece	1	AllAcces	1	T40
9	Bugs	3	LivingSe	1	Antarc	1	Trex
9	JTM	3	MOE	1	ATSOT	1	U23D-D
8	CRA	3	MOF	1	Bears	1	Vulcania
8	MOTGL	3	NASCAR	1	BP	1	WATE
7	HOTB	3	OW3D	1	CM	1	ZionCany
7	Mummies	3	RATW	1	CTPA		
7	SpaceSta	3	Roar	1	CV		
7	VanGogh	3	SAA	1	D&W3D-D		
6	AfricAdv	2	AEK	1	DIS		



# Directory of Organizations Mentioned in this Issue of LF Examiner

Distributors' abbreviations are listed in **bold**.

China Film Group 25 Xin Wai Street Beijing, 100088 CHINA Tel: +86 010 6225 4488 Fax: +86-10-6225-1044 www.chinafilm.com/	Carmike Cinemas 1301 First Ave. Columbus, GA 31901 USA Tel: 706-576-3400 Fax: 706-576-3419 www.carmike.com	Franklin Institute Science Museum 222 North 20th Street Philadelphia, PA 19103-1115 USA Tel: 215-448-1200 Fax: 215-448-1332 www.fi.edu	Indiana State Museum 650 West Washington Street Indianapolis, IN 46204 USA Tel: 317-233-4629 Fax: 317-233-2438 www.inwhiteriver.com	McWane Science Center 200 19th Street North Birmingham, AL 35203 USA Tel: 205-714-8300 Fax: 205-714-8400 www.mcwane.org	Odeon & UCI UK Ltd. Lee House, 90 Great Bridgewater Street Manchester, M1 5EW UNITED KINGDOM Tel: +44-1635-569302 www.uci-cinemas.co.uk
3D Entertainment Ltd. <b>3DEL</b> Ibex House 61-65 Baker Street Weybridge, Surrey KT13 8AH UNITED KINGDOM Tel: +44 20-7681-2357 Fax: +44 20-7681-2357 www.3DEFilms.com	Check Entertainment Los Angeles, CA USA	Giant Screen Cinema Association 750 Meadow Cliff Drive St. Charles, MO 63303-1512 USA Tel: 636-244-0947 Fax: 636-244-1380 www.giantscreencinema.com	Industrial Light and Magic PO Box 2459 San Rafael, CA 94912 USA Tel: 415-258-2000	Miro Productores San Marcos 84-1, Tlalpan Centro Mexico City, 14000 MEXICO Tel: +52-1553 200-1473	Offset Films <b>OF</b> AUSTRIA Tel: +61 8 9444 7139 Fax: +61 8 9221 2444 www.offsetfilms.com/
Alliance Entertainment 300 Professional Ct. Suite 200 New Albany, IN 47150 USA Tel: 812-945-4006 www.greatescapetheatres.com	Cincinnati Museum Center 1301 Western Avenue Cincinnati, OH 45203-1127 USA Tel: 513-287-7014 Fax: 513-287-7079 www.cincymuseum.org	Giant Screen Films <b>GSF</b> 500 Davis St., Suite 1005 Evanston, IL 60201 USA Tel: 847-475-9140 Fax: 847-475-9145 www.gsfilms.com	Inland Sea Productions 1600 Genessee, Ste 644 Kansas City, MO 64102 USA Tel: 816-221-9924 Fax: 816-221-4978	Montreal Science Centre 333, de la Commune Ouest Montreal, QC H2Y 2E2 CANADA Tel: 514-283-0548 Fax: 514-283-1827 www.montrealsciencecentre.com	Ontario Place Corporation 955 Lakeshore Boulevard West Toronto, ON M6K 3B9 CANADA Tel: 416-314-9773 Fax: 416-314-9989 www.ontarioplace.com
AMC Century City 15 10250 Santa Monica Boulevard Los Angeles, CA 90067 USA Tel: 310-289-4262 www.amctheatres.com/	Cinema Group, Inc. <b>CGI</b> 464 S. Ranch Drive Alpine, UT 84004 USA Tel: 801-772-0860	Global Immersion The Barn, Hurstwood Grange Hurstwood Lane, Haywards Heath West Sussex, RH17 7QX UNITED KINGDOM Tel: +44 845 0 456225 www.globalimmersion.com/	Jefferson National Expansion Memorial 11 North Fourth Street Saint Louis, MO 63102-1882 USA Tel: 314-436-1473 www.nps.gov/jeff/	MSI Distribution <b>MSI</b> 5156 Somerset Drive Prairie Village, KS 66207 USA Tel: 913-648-5886 Fax: 913-648-6141	Orbita Max Diputacio 279 Barcelona, 08007 SPAIN Tel: +34 93 505 2030 Fax: +34-93-505-20-29 www.orbitamax.com
AMC Loews Lincoln Square 1998 Broadway New York, NY 10023 USA Tel: 212-336-5000 Fax: 212-833-6283 www.amctheatres.com/	Cinemark Holdings, Inc. 3900 Dallas Parkway South, Suite 500 Plano, TX 75093 USA Tel: 972-665-1000 www.cinemark.com	Goodrich Quality Theaters 4417 Broadmoor Ave. SE Kentwood, MI 49512 USA Tel: 800-473-3523 www.gqti.com	Jupiter 9 Productions, Inc. PO Box 6551 Woodland Hills, CA 91365 USA Tel: 818-679-4484 http://jupiter9productions.com	Museum of Science and Industry 57th Street and Lake Shore Drive Chicago, IL 60637-2093 USA Tel: 773-684-1414 Fax: 773-684-5678 www.msichicago.org	Paramount Pictures Corporation 5555 Melrose Avenue Hollywood, CA 90038-3197 USA Tel: 323-956-5000 www.paramount.com
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Science North **SN**  
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www.shemovie.com

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# SHORTS

## IMAX Digital controversy, cont'd

The furor that followed actor **Aziz Ansari's** outraged Twitter message and blog posts in May against the IMAX digital theaters has mostly died down in the months since, and no comparable reaction seem to have emerged from fans of *Transformers: Revenge of the Fallen*, who helped make it the most popular IMAX opening ever. However, since the May issue of *LF Examiner* was published, at least two high-profile figures have criticized **Imax Corporation's** low-cost digital system for multiplexes.

In his May 27 *Chicago Sun-Times* column, critic **Roger Ebert** (in addition to having a few kind words for *LF Examiner*) lambasted Imax CEO **Richard Gelfond** for accepting and repeating the claim that market research had shown that 98% of people liked IMAX digital as much as the classic giant-screen format. "Uh, huh. If I were Gelfond and market researchers gave me that result, I'd fire them. I certainly wouldn't be trusting enough to quote them."

Then producer **Frank Marshall** weighed in. In addition to making some of the most popular movies in history, including the *Indiana Jones*, *Back to the Future*, and *Bourne* series, Marshall also produced three giant-screen films: *Olympic Glory*, *The Young Black Stallion*, and *Roving Mars*. He sent the following Twitter tweet to his 3,800 followers on June 17: "Roger Ebert and Aziz Ansair [sic] are right, there is nothing remotely resembling an IMAX screen or presentation, don't spend your money for this." A minute later he added, "I can't believe they get away with this. It's really false advertising..."

In the midst of the uproar, Gelfond promised *Los Angeles Times* columnist **Patrick Goldstein** that the company would be "doing something" to inform visitors about the differences between its various products. However, no overt actions seem to have been taken since then. In a June 1 *New York Times* article, Gelfond dismissed the complaints, saying, "The blogger point of view on this is the minority one. With transition comes change, and some people embrace it and other people feel uneasy

about it." (This overlooks the fact that Ansari's complaint was not that the IMAX digital theater was different from the giant screen theater he expected, but that he wasn't informed in advance about the difference, and was charged an extra \$5 for an experience that didn't live up to his expectations.)

Imax did not respond to LFX's repeated inquiries about what the company was doing to live up to Gelfond's promise.

## GSCA 2010 in Chattanooga, TN

The **Giant Screen Cinema Association** has selected the **Tennessee Aquarium and IMAX 3D Theater** in Chattanooga, TN, as the site of its 2010 annual conference and trade show. A Dome Day following the conference proper will be held at the **McWane Science Center** in Birmingham, AL, about 150 miles (240 kilometers.) away.

Dates for the meeting will be announced shortly.

## GSCA Marketing Award winners

The **Giant Screen Cinema Association** has announced the winners of its annual Marketing Awards, which will be presented at its conference and trade show in Indianapolis, IN, in September. (See article on page 1.) They are:

- Best Film Launch by a Theater: **Krungsri IMAX Theatre**, Bangkok, Thailand, for *Wild Ocean*.
- Best Marketing Campaign by a Distributor: **Imax Corporation** for *Under the Sea 3D*.
- Best Theater Launch: **Science North**, Sudbury, ON, Canada, for the re-launch of its renovated IMAX theater.
- Big Idea Award: **Montreal Science Center**, QC, Canada, for unique promotions of *U2 3D*.

No award was presented for Best Educational Program by a Theater this year.

## Great Lakes wins awards

The giant-screen film *Mysteries of the Great Lakes* from **Science North** has added a new award to its collection, the **CINE Golden Eagle** in the Professional Non-Fiction Division, Science and Technology.

It has also won two **OMNI Intermedia Awards**, a Gold in the Nature category and a Silver in the Documentary category. And in April it won the top **Grand Remi Award** at the 42<sup>nd</sup> Annual WorldFest Houston International Film Festival, one of the oldest and largest film and video competitions in the world.

## Peters, McLennan recognized

In June the **Canadian Association of Science Centres (CASC)** presented its 2009 CASCADE Awards, recognizing "outstanding achievements in science and technology engagement by its members." **William Peters** of the **Telus World of Science Calgary**, and consultant **Ian McLennan** were both presented with Career Achievement Awards.

Peters, a 30-year veteran of the planetarium and science center world, and director of Calgary's science center from 1987 to 2008, was recognized for leading "the transformation of a fledgling planetarium [into] a vibrant and growing science center." Peters retired last year, after helping plan for a new and expanded science center that is expected to open in 2011.

McLennan has been in the science center field for nearly 50 years, founding the Queen Elizabeth II Planetarium in Edmonton, AB, in 1960. In the mid-1970s he was general manager of the newly opened **Ontario Place** in Toronto, where, among other things, he oversaw the first permanent IMAX theater in the world.

As a consultant he has worked for UNICEF, CERN, the Greenwich Observatory, and the International Planetarium Society.

## Bradford, UK, is "City of Film"

UNESCO, the United Nations' cultural branch, has named Bradford, UK, as the first-ever "City of Film." Home to the **National Media Museum**, which has an IMAX theater and one of only three Cinema theaters in the world, the Yorkshire city was also the filming location of *Billy Liar*, parts of *Monty Python's The Meaning of Life*, and other films. It is also the hometown of **Simon Beaufoy**, screenwriter of *Slumdog Millionaire*, which won eight